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CONTENTS

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The Rutgers
Institute of Jazz Studies
at Newark
in association with the
INSTITUTE OF PAN AFRICAN CULTURE

at the
University of Massachusetts
at Amherst

presents

Frontiers in Jazz Research and Discon '73

Symposia on Jazz Studies,
New York Public Library at Lincoln Center,
June 30, July 2, 3, 5, 6, 1973
and the Sixth Annual Conference
on Discographical Research,
New Brunswick, New Jersey,
July 7, 1973

A NOTE

The Rutgers Institute of Jazz Studies at Newark is a large archive of records, scholars' files, books, periodicals, films, and memorabilia. Although the emphasis is on jazz, the collection does include representative samples of pre-jazz African-American, African, Caribbean and jazz influenced American recordings, and other materials.

The Institute was founded by Marshall Stearns in the early 1950's and was transferred to Rutgers University's Newark Campus in 1966.

The Institute has always attempted to remain in the vanguard of scholarship in American music by presenting innovative conferences and symposia. The sixth annual conference on discographical studies this year to be held on the Douglass Campus in New Brunswick, and the symposium of sociological research of 1970 are two examples of this objective. In addition, the Institute has on a limited basis stimulated the support of the creators of this music by presenting experimental performance formats; "Jazz — The Personal Dimension," a chamber concert series held on several New Jersey campuses and at the Carnegie Recital Hall, Expo 67, a festival, and *Black-on-Black*, a concert series that attempted to examine the retentions of Africanisms in jazz, are all projects that were designed to accomplish this objective. The Pee Wee Russell Memorial Scholarship Fund, an endowment to Rutgers University by the New Jersey Jazz Society, has come about largely as a result of interlocking associations between that organization and the Institute.

Moreover, the Institute has attempted to stimulate interest in jazz by educational institutions through the presentation of lecture demonstration concerts in the Newark public school system and, more recently, by participating in an *Artist in the School* project that brought four prominent performers into thirty-six New Jersey high schools to teach improvisation.

It is my opinion that, in order to continue to realize its objectives, the Institute must evolve as does the music, reacting positively to the functions it finds itself fulfilling while continuing to provide its creators the opportunity to communicate personally. I view the collaboration with the Institute of Pan African Culture in the organization of this year's activities as an example of our organic growth, a factor that has been paramount in the evolution of the music and I'm sure an important step forward for us. Moreover, our association with other organizations such as Festival Productions (The Newport Jazz Festival) and the Rodgers and Hammerstein Collection, the New York Public Library, which generously provided physical facilities, are further steps toward the goal of realizing the ultimate objectives of an Institute of Jazz Studies "without walls." This year's program is an attempt to present important issues from several points of view while attempting to maintain the highest possible academic standards. I trust the topics that have been chosen will be of interest and, more importantly, after participating in these experiences one will emerge better informed and stimulated to further pursue studies in these and other areas.

In conclusion, I would like to invite your comments regarding this conference as well as your suggestions for topics to be considered in the future. Further, keep in mind that the Institute of Jazz Studies remains a research and referral center open to the public on an appointment basis. I look forward to seeing you there soon. Meanwhile, enjoy!

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CHRISTOPHER W. WHITE
Director

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ZIL - LABEL INDEX (Issue 1 to 8)

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WITHOUT Y

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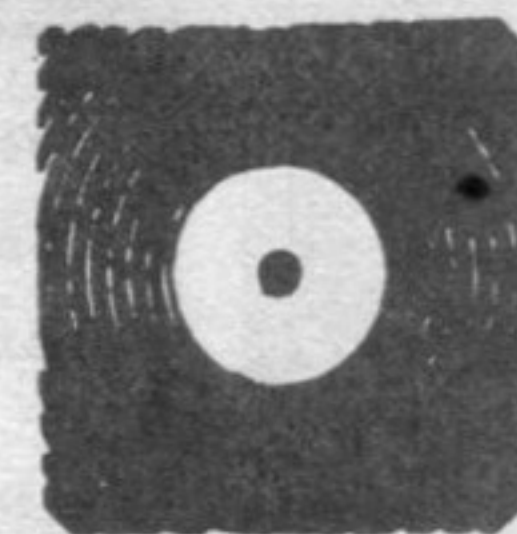
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SALUTING *****

"Frontiers in Jazz Research"

June 30, July 2, 3, 5, 6

New York Public Library at Lincoln Center

-PHOTO IDENTIFICATIONS READ FROM LEFT TO RIGHT

In as much that all the proceedings have been preserved on tape for the use of interested researchers and students by the respective Institutes of Jazz Studies (Rutgers-Newark NJ) and Pan African Culture (Univ Of Mass at Amherst) the comments following the photo identification will be brief and general. *****



Saturday - June 30, 1973 - AM

photo 1 - Director of the Rodgers-Hammerstein Archives and music center, sage DAVID HALL, opened with an introductory 'hello' welcome. For the second year Mr. Hall through his auspices has provided the auditorium facilities for the Rutgers Inst. Of Jazz use. In essence Mr. Hall's further discussion centered about the Archives various jazz LPs acquisitions.

(First panelists follow....

photo 2 - Dr. LEONARD GOINES, ATENTE (Frederick Roach), coordinator ROBERT F. GREEN and PHYL GARLAND. The subject was HOW GOES THE BLUES. Goines took us on a blues lyric expedition, making stops along the way giving interpretation of their meanings and applying his own evaluations. Ms. Garland discussed the universality of Black Music and the Blues. Flamboyant artistic Atente's discourse was centered about semantics with practically no reference to the subject matter of the day. BB King who was absent could have presented the practical aspects of the Blues

Monday - July 2, 1973 - AM

photo 3 - NAT HENTOFF, JOHNETTA COLE, ALBERT MURRAY and WILLIAM DUFTY. Their subject was PROFILE - BILLIE HOLIDAY. As far as could be ascertained there was little to profile Billie Holiday in their lectures except for tangential interpretations. While Hentoff centered his discussion upon the lack of valid information about!,- and Ms. Cole carried the Black Woman free-lib banner, - and Albert Murray waxed prophetic and philosophical, - the one who could have really started the profile rolling, William Dufty and who wrote Billie's book remained near-reticent. When he did answer a query regarding the advance and royalties on the book he answered cautiously that Billie did receive same in her lifetime to serve her need.

Monday - July 2, 1973 - PM

photo 4 - MILT GABLER, CARMEN MCRAE, RAM RAMIREZ and AB. SPELLMAN. Their subject was indeed more on the Lady Day profile with solid recollections from the panelists. Maestro ARTIE SHAW who was an illustrious member of this panel (see photo 6 - he's pictured there with Spellman) was perhaps

the most fascinating and believable panelist of the entire conference schedule. His recall about Billie Holiday, how he met her through Willie The Lion Smith during Artie's adolescent music days, how she joined his band later on and received national exposure - with a dash of anecdotes and quips spiced throughout - was not only entertaining but highly educational. It is hoped that the Institute will someday publish Artie's Billie Holiday reminiscences..... CARMEN MCRAE, who replaced Hazel Scott as panelist is a delightful ebullient personality who described her near hero-worship of Billie Holiday when she was a fledgling. Carmen not only copied Billie musically and lyrically - but in the manner of dress right up Billie's flower in the hair trademark. She got to know Billie well in later years becoming trusted confidante..... RAM RAMIREZ whose recollections were colored with a humorous charm told about the trials, tribulations and co-composers of his composition, Lover Man which was an A-1 hit for Billie. He ambled over to the piano and gave out with some Lover Man 88s. Part way through the cascade of notes Miss McRae joined the team in the vocal department - a surprising fine musical interlude. Affable Milt Gabler took us back to the Commodore Music Shop days where Billie 'as one of the boys' cut her historic sessions which produced such goodies as Strange Fruit and Fine And Mellow. photo 5 captured Billie Holiday's motion picture image taken from the historic WCBS-TV Sound Of Jazz. Ben Webster and Freddy Greene are there too. Ernie Smith provided this interesting still among others for viewing during this panel.

Tuesday - July 3, 1973 - AM

photo 7 - STANLEY COWELL, JOE FIELDS, CARLA BLEY and TED MACERO. Their subject was JAZZ AS RECORDED ART FORM. The age old dilemma whether a recording artist is getting a fair deal in the respect of the reporting of sales figures and royalties - and why can't the smaller companies get a bigger piece of the distributor action - and why don't more unknown artists get recording opportunities - were tossed about like a hot potato between the various panelists and the audience including some well-pointed observations from trumpeter, Jimmy Owens.

Tuesday - July 3, 1973 - PM

photo 8 - BILLY TAYLOR
photo 9 - CHARLES NANRY, IRVING LOUIS HOROWITZ, ACKLYN LYNCH and DAVE CAYER. The SOCIOLOGICAL ASPECT OF JAZZ RESEARCH and FATS WALLER were the main topic mixture cooked up by this panel. Fats inimitable style of paraphrasing his delightful innuendo and crack-wise additions to the legitimate lyrics of pop songs was described mostly avidly via a research paper titled FATS WALLER, the OUTSIDER INSIDER, which was read by Rutgers' Dave Cayer for the absent author, Morroe Berger of Princeton University. Various of Waller's RCA-Victor recordings were heard during the reading.

Thursday - July 5, 1973-AM & PM

photo 10 - DR. JOHN LOVELL, FRED TILLIS (hidden) BILL HASSON, MAX ROACH and ARCHIE SHEPP
photo 11 - DIZZY GILLESPIE and JO JONES
photo 12 - LOVELL, TILLIS, SHEPP, DAN MORGENSTERN and ROACH.
photo 13 - LARRY NEIL, BILL COLE, DIZZY GILLESPIE and ACKLYN LYNCH.

The subject matter for the morning segment was THE DRUM. There was a transfer to the adjacent Green Room owing to a storm which had flooded the auditorium. Before the panelists got into high gear.. a W.E.B. DUBOIS-PAUL ROBESON award plaque was presented by Max Roach on behalf of the Institutes of Jazz Studies and Pan-African Culture to an appreciative JO JONES for outstanding contribution to his drumming art. Tumultuous applause resounded from the audience as Jo beamed with delight. Following this heralding event the panelists carried on. There was discussion about the African drum revitalization and its opposite effect on the European music measure; about the total language of the African and his ability to transmit that language through a well tuned drum; about the African continuum which directly connects the African music with Jazz - a word which is now

held in disrepute by various of the panelists. They prefer to call it Black Music or Black Classical Music - but are afraid of the economic repercussions. Black awareness of the plight of the black musician was very strong as Archie Shepp preached about taking over the areas of Black Music production - and the need for young people coming out of colleges and universities to become A&R men to replace the establishment.

Dan Morgenstern who arrived a bit later on was apparently singled out as an establishment emblem. He reported that he is now free-lance having left the Editorship of Downbeat Magazine after more than 10 years in their employ. For the panel Dan traced his jazz lineage to his native Copenhagen where he first saw Fats Waller, Django and the Mills Brothers in 1938. He came to the USA in 1938. His early research reliance was Panassie's 'Real Jazz' which was pro-black. He has a quarter of a century jazz knowledge behind him which encompasses the entire jazz spectrum. He's in the process of writing a book which is to be published by Oxford Press University Press in 1976. It's going to be a definitive history of big band jazz from Sousa to Sun Ra.

In the afternoon part of July 5, 1973 which was headlined in the program, THE DIALECTIC OF SOUND: CHARLIE PARKER, JOHN COLTRANE all the panelists (see photo 12) got their licks in via recollections, theories and endorsements of admiration for the late Messrs Bird and Trane. Raconteur Dizzie Gillespie easily outdistanced all the rest as he spoke about Parker - but another subject where Dizzy outlined his place in jazz trumpet history was something from the horses mouth. This was Dizzy's tree, according to Dizzy: Buddy Bolden, King Oliver, Louis Armstrong, Roy Eldridge, Dizzy Gillespie and then a branch-off between Miles Davis and Fats Navarro. Dizzy confidently assured everybody that "fundamental use of trumpet has to come from me" apparently referring to all the young turks around today.

Friday - July 6, 1973

No Pictures, no comments. I wasn't there. I was told that the panelists were LARRY RIDLEY, G. CARLEY, DAVE BAKER and TED DUNBAR. The subject was JAZZ EDUCATION.

Monday - July 2, 1973

photo 14 - Inst. of Jazz Studies exec MARY PRIOLI, the late Willie The Lion Smith's LADY JANE SMITH and Institute friend Mrs. Elizabeth K Smit at the auditorium's reception table.

Saturday - June 30, 1973

photo 15 - Rare photo of WILLIAM (Bill) RUSSELL, pioneering historian-discographer of New Orleans jazzmen, also former exec of 'American Music' label fame (Bunk, George Lewis, Etc.) among many notables who were in attendance.

Discon '73
July 7

Saturday - July 7, 1973

DISCON '73 - 6th ANNUAL CONFERENCE ON DISCOGRAPHICAL RESEARCH. Hickman Hall; Douglass College, New Brunswick N.J.

photo 16 - BILL CHALLIS and JOE TARTO
photo 17 - Chris ALBERTSON, JACK GEE Jr and LOVIN' SAM THEARD

****Saluting illustrious living legends

VICTORIA SPIVEY and GERTRUDE SAUNDERS
photo 18 - DOUGLAS MOORE of JAZZ SYNDROME Unlimited, VICTORIA SPIVEY, GERTRUDE SAUNDERS and JACK GEE Jr.

photo 19 - GUNTER BOAS, SPIVEY and SAUNDERS
photo 20 - SAUNDERS, SPIVEY and MRS. WALTER C. ALLEN at the Hickman Hall reception table
photo 21 - Inst. Exec. MARY PRIOLI, SHELDON HARRIS, secretary of the Inst. Of Jazz Studies during Marshall Stearns tenure and Gert SAUNDERS

For the historian, discographer and those with a genuine nostalgic itch - there was a wealth of facts and lore coming from some of the people who made the history. This was the place to learn.

TONY HAGERT displayed a treasure trove of rare dance band sheet music and score stocks, many of them originals from the golden by-gone days. Music by Jelly Roll, King Oliver, Louis

Frontiers in

Jazz Research

Dates: June 30, July 2, 3, 5, 6

Location:

Library and Museum of the Performing Arts Auditorium, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023

Admission: Free and open to the public.

SATURDAY — JUNE 30

HOW GOES THE BLUES?

10:00 a.m.

Welcome: ROBERT F. GREEN, Research Assistant, Institute of Jazz Studies

Opinion: PHYL GARLAND, Acting Chairperson, Black Studies Department, S.U.N.Y. at New Paltz; contributing editor *Ebony* magazine.

DR. LEONARD GOINES, Professor of Music, Borough of Manhattan Community College, C.U.N.Y., Lecturer, N.Y.U.

ATENTE (FREDERICK ROACH), musician, playwright, lecturer

~~Position: B. B. KING, singer, guitarist, composer~~

2:00 p.m. — Adjourn

Experience co-ordinator: Robert F. Green

MONDAY — JULY 2

PROFILE

Eleanora "Billie" Holiday (Lady Day)
b. 7 April 1915 - d. 17 July 1959

10:00 a.m.

Prelude: Still images and recordings from the archives of the Institute of Jazz Studies

10:30 a.m.

Welcome: CHRISTOPHER WHITE, Director, Institute of Jazz Studies

Perspective: On being a Black Woman in America

JOHNNETTA B. COLE, Professor of Afro-American Studies, University of Massachusetts

Impressions: Musings from the fourth estate

NAT HENTOFF, journalist

The Myth: An examination of how public images are created, supported, and exploited

ALBERT MURRAY, author and educator

The Facts: Problems and pleasures of collaboration

WILLIAM DUFTY, collaborator with Billie Holiday for her autobiography, *Lady Sings the Blues*

Participation: Discussion, questions, comments

12:00 noon — Lunch

1:00 p.m.

Panel: *The Personal Dimension*

Moderator: A. B. SPELLMAN, author and educator

Panelists: MILT GABLER, President, Commodore Records

RODGER "RAM" RAMIREZ, pianist and composer

~~HAZEL SCOTT, CARMEN MCRAE, composer~~

ARTIE SHAW, clarinet, saxophone, composer and president of Arxio Productions

3:00 p.m.

Kaleidoscope: Motion picture images of Lady Day featuring her performance in WCBS-TV's "Sound of Jazz" From the collection of Ernie Smith

Experience Coordinator:
Christopher White

(page 4)



TUESDAY — JULY 3

JAZZ AS RECORDED ART FORM

From the Companies Corner, a panel discussion.

"Anyone who records jazz is in trouble if they ever forget it's both an art form and a business." —Orrin Keepnews

10:00 a.m.

Welcome: RICHARD SEIDEL, Assistant Curator, Institute of Jazz Studies

Major paper: TEO MACERO, Columbia Records, saxophonist and composer

Discussants: CARLA BLEY, Co-founder, active member, The Jazz Composer's Orchestra Association, JCOA Records, The New Music Distribution Service; pianist and composer
~~VIC CHIRUMBALO, vice president for marketing, Creed Taylor, Inc. (CTI and Kudu Records)~~

STANLEY COWELL, President, Strata-East Inc.; incorporator Collective Black Artist, Inc.; pianist and composer

~~MIKE GUSCUNA, Record producer and jazz A and R Atlantic Records; Jazz editor Record World mag.~~

JOE FIELDS, President, Muse Records; Distributor, Onyx Records

Chairman and panel coordinator: J. R. Taylor, Acting Assistant Curator

12:00 noon — Lunch

1:00 p.m.

Symposium on the Sociological and Social Science Aspects of Jazz Research

Compared to what:
African-American Music — Western European Aesthetics . . . the role of the musician.

Welcome: DR. CHARLES NANRY, Associate Professor of Sociology, Rutgers University

Thesis: Major paper on the work of Thomas (Fats) Waller

~~MORROW BERGER, Professor of Sociology, Princeton~~ ~~ADD DAVE CAYER~~

Introduction: ACKLYN LYNCH, Administrator, Institute of Pan African Culture, University of Massachusetts

Analysis: Respondant
BILLY TAYLOR, pianist, composer, educator

Synthesis: Toward Understanding

Discussants:
IRVING LOUIS HOROWITZ, Professor of Sociology, Rutgers University

~~MAX ROACH, Professor of Afro-American Studies, University of Massachusetts~~

~~JAMES TURNER, Director African Studies and Research Center, Cornell University~~

~~WILLIAM QUINN, Instructor Institute of Jazz Studies, Howard University~~

Co-chairmen and symposium coordinators:

Acklyn Lynch and Charles Nanry

THURSDAY — JULY 5

THE INSTITUTE OF PAN-AFRICAN CULTURE presents

THE DRUM

Symposia of Black Music . . . History and Meaning

10:00 a.m.

Welcome: MAX ROACH, Assistant Professor of Afro-American Studies, University of Massachusetts

Presentation: A joint Institute award to JOHNATHAN DAVID SAMUEL (JO) JONES, the Dean of American drumming by Max Roach and Chris White

Major Paper: ARCHIE SHEPP, Associate Professor of Afro-American Studies, University of Massachusetts

Discussants: JOHN BRACEY, Assistant Professor of History, University of Massachusetts

BILL HASAN, Director of Culture, New Africa House, University of Massachusetts

DR. JOHN LOVELL JR., Professor of English, Howard University

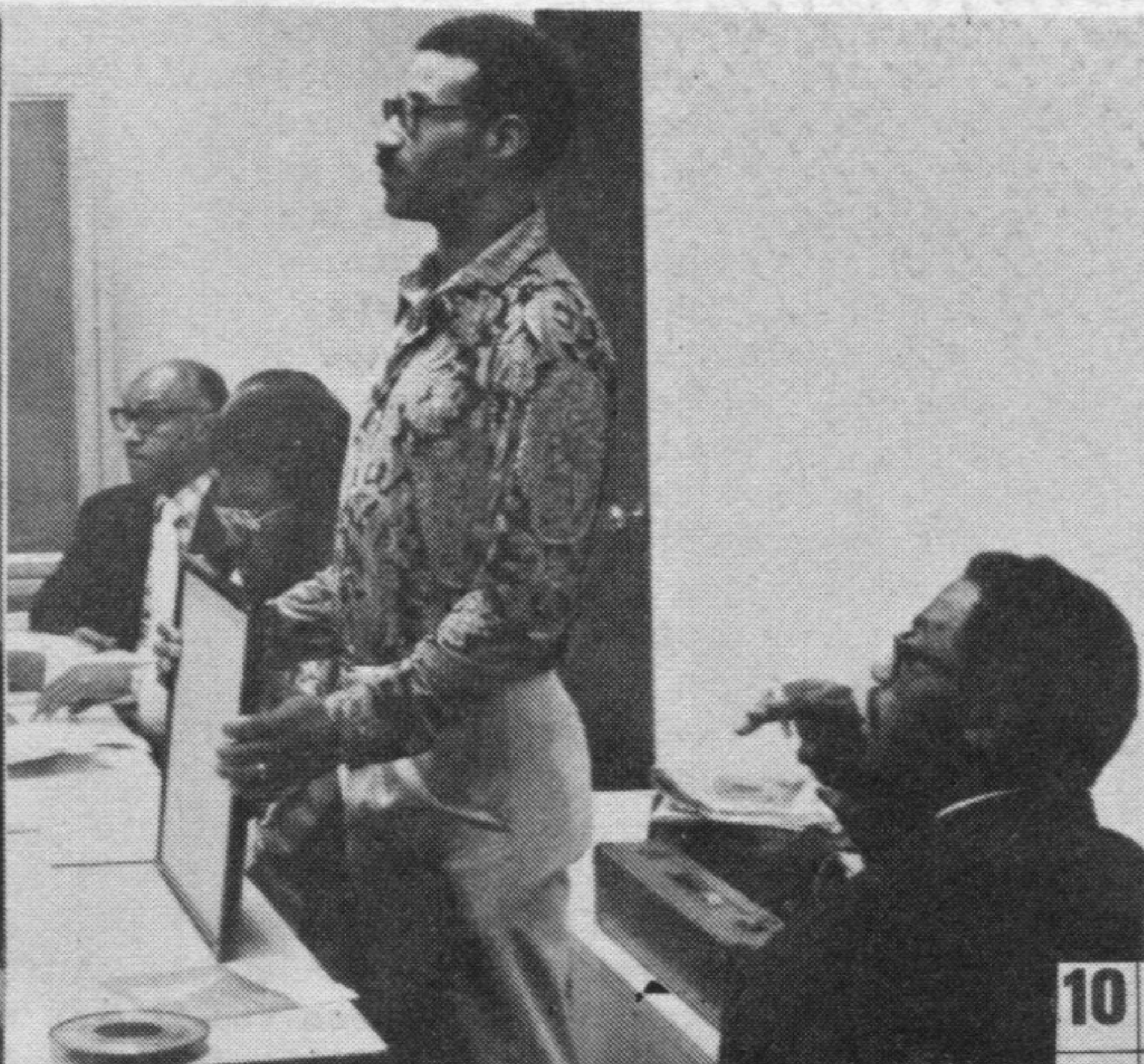
DAN MORGENSTERN, Editor, Down Beat Magazine

FRED TILLIS, Associate Professor of Music, University of Massachusetts

Panel Moderator: Max Roach



6



10



14

12:00 noon — Lunch

1:00 p.m.

The Dialectic of Sound: CHARLIE PARKER, JOHN COLTRANE

Opening Remarks: ACKLIN LYNCH, Administrator, Institute of Pan-African Culture, University of Massachusetts

~~Major Paper:~~ MAXINE ROACH, ~~Baccalaureate of Music with Honors, Oberlin College Class of '73.~~

Discussants: BILL COLE, Assistant Professor of Music and Afro-American Studies, Amherst College
JOHN BIRKS GILLESPIE (Dizzy), Trumpet, Composer
ARCHIE SHEPP

Moderator: ACKLYN LYNCH
Symposia Coordinator: Max Roach

FRIDAY — JULY 6

JAZZ EDUCATION

10:00 a.m.

Welcome: LARRY RIDLEY, Chairman Dept. of Music, Livingston College

Perspective: The position of jazz education in America today—an overview

~~CHARLES GUBER, Publisher Down-Beat magazine~~

Theory: A leading music educator discusses his philosophy
DAVID BAKER, professor of music, University of Indiana

12:00 noon — Lunch

1:00 p.m.

Application: Educators Workshop
The Verona High School Jazz Ensemble, Harry Owens, Director David Baker, Larry Ridley, and Ted Dunbar, workshop leaders, will focus on ensemble rehearsal techniques, approaches to teaching improvisation and the integration of strings into the jazz ensemble. Mr. Baker's compositions for string quartet will be rehearsed. All educators are encouraged to bring their instruments and participate. Those educators interested in participating are urged to contact Mr. Ridley prior to June 30th so that arrangements for adequate facilities can be made.

MR. LARRY RIDLEY, *Chairman*
Department of Music, Room A119
Livingston College
New Brunswick, N. J. 08903
(201) 932-4150

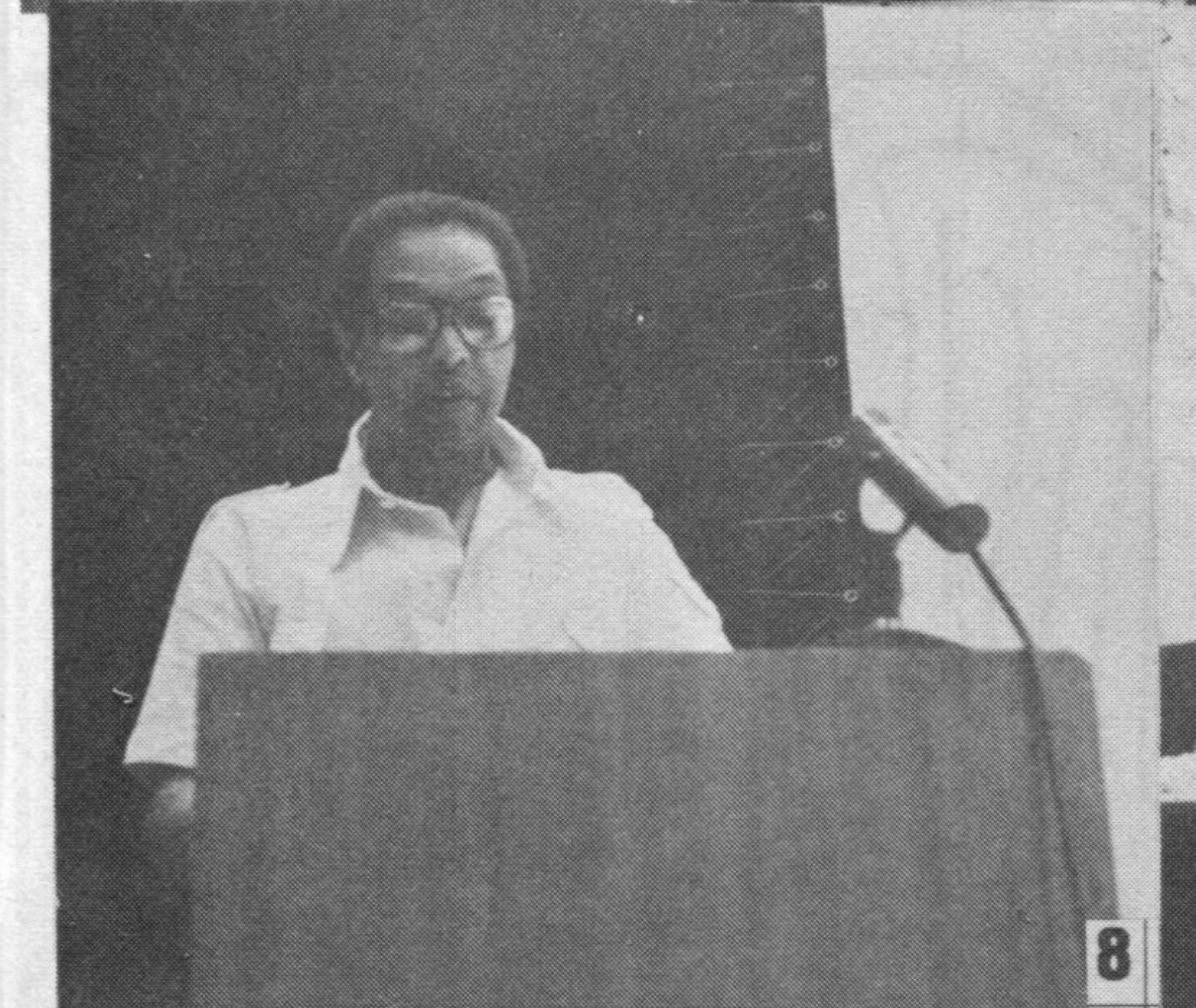
Experience Coordinator: Larry Ridley
Stringed instruments courtesy Barcus-Berry Company



7



11



8



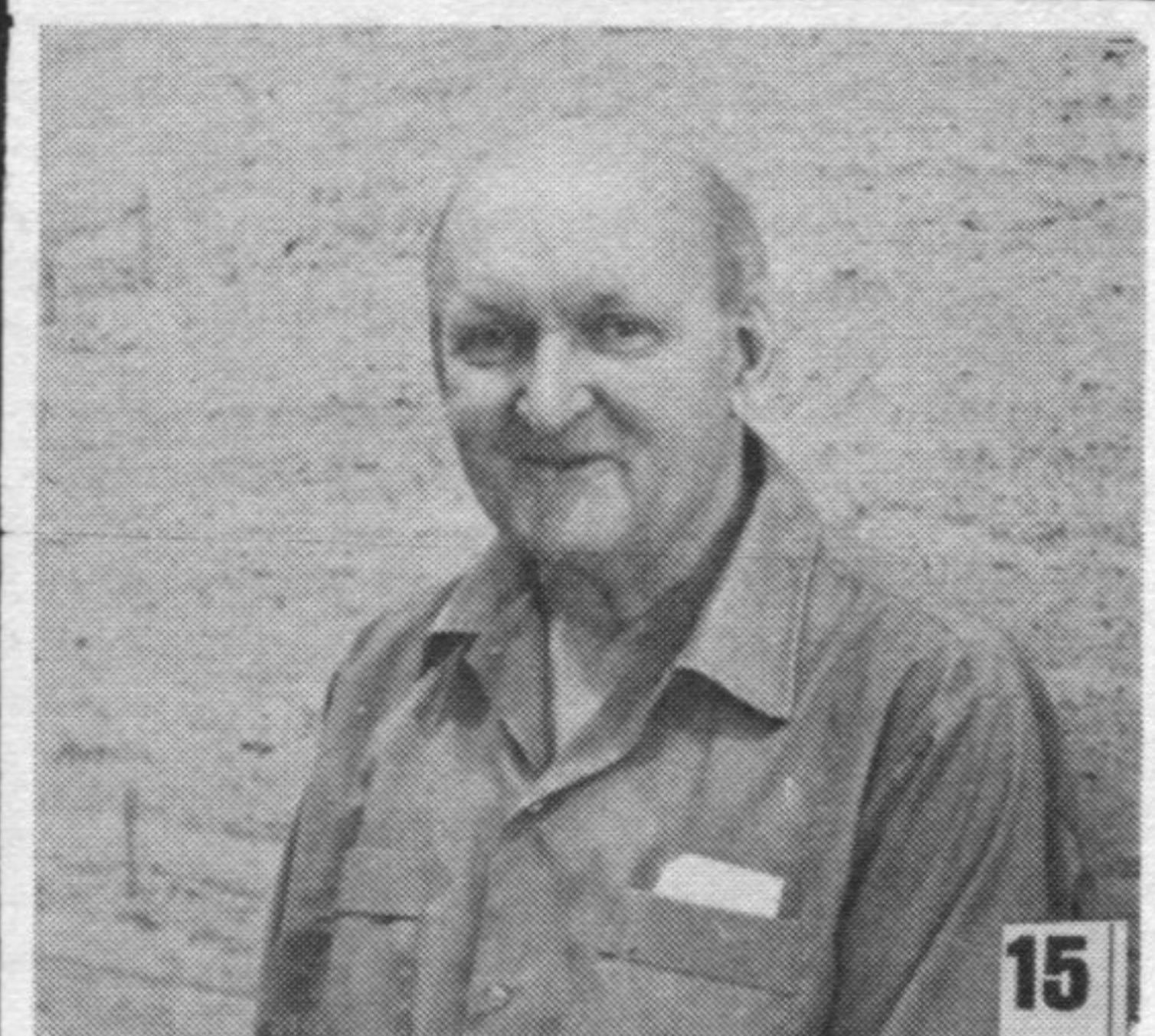
12



9



13



15

Armstrong, New Orleans Rhythm Kings etc - plus some from the Melrose Bros publishing empire were there for the seeing.

Following Hagert's fascinating trip into the past was the pioneer jazz-blues historian from Germany, GUNTER BOAS, who was added to a panel slot just a few weeks before. Gunter's topic was an intriguing JAZZ IN NAZI GERMANY. Considering the low estimates that the Nazis had for jazz - lots of it came above ground. Gunter played some very rare fine swinging jazz (1937-38 versions of Bye Bye Blues, Limehouse Blues and Christopher Columbus to name some. He authoritatively provided erudite information as background for these recorded performances.

Following Gunter Boas there was a series of announcements: from Bob Porter who mentioned about the publication of the Prestige label discography;.. from Martin Williams who spoke about his Smithsonian Institute activities and the planned publication by Smithsonian of a book on the late Eric Dolphy;..from Charles Nanry who announced the forthcoming publication of an Institute of Jazz Studies Journal. The first issue has been published by Rutgers' Transaction Periodicals Consortium;.. from Herb Shultz whose investigations sadly reports that the great King Oliver lies in an un-marked grave in Woodlawn Cemetery in the Bronx.

After lunch three distinguished panelists, Bill Challis, Jimmy McPartland and Joe Tarto (who replaced an ailing Chauncey Morehouse) took the Hickman Hall stage. Walter Allen presented Bill Challis with the James P. Johnson award on behalf of the Inst. Of Jazz Studies, which in previous conferences had been awarded to Willie The Lion Smith, Eubie Blake and Earl Hines. Challis opened his memory tank and out flowed a flood of fascinating research goodies. He recalled: his Waltz arrangements for Goldkette; his sax playing; Charlie Horvath who put Goldkette's band together; how he tried to get Bix into the Casa Loma Band by assuring him that his arrangements which were familiar to Bix had gone to the Casa Loma Orch (Bix did play about 5 days with the group); about Ferde Grofe writing a part for Bix in his Grand Canyon Suite which Bix went over 5 or 6 times - and then recorded it; about Trumbauer manipulating his arrangements - and much more.

Not to be outdone Jimmy McPartland's memory was also keen. Jimmy recalled: making movies short subjects; making small labels recordings during his Ben Pollack days which Gil Rodin arranged - got \$40/\$50 each; after-hour jam sessions with Willie The Lion at Small's Paradise after the Park Central (Pollack) job; about the beauty of hearing Bix and Louie in person in those days; about his first recording date (17 years old) with Wolverines (he took Bix's place) on 37th Street off 5th Ave in NYC which produced Prince Of Wails/When My Sugar Walks Down The Street; About Dave Harmon just singing the vocal on When My Sugar..... - Dave had the alternate band at the Cinderella Ballroom - therefore the tie-in. This was same Dave Harmon who made Edison and Bluebird recordings -supposedly a trombonist; about Nat Shilkret Recording session which produced Oh Baby. Had Tarto on it too; about 'Magic Horn' on TV where he had an acting part. Buzzy Dootin and Vic Dickenson were there too.

Joe Tarto who was a panelist last year returned. He cracked a few nostalgic nuts for us; one about Benny Goodman, after leaving Pollack and joining Rubinoff as lead alto and clarinet, was complimented by the violin maestro for his beautiful clarinet tone and chastized by R "that when he played his alto it was like flushing a toilet". The other was still one more to add to Joe Venuti's saga of horseplay. Perhaps it can be entitled, "Who threw the golf caddy into a water hole" - as that is just what Venuti did when the hapless caddy crossed some words. Venuti had to fish him out. Tarto had a surprise in store for us as his tuba was ready for an exhibition. He rigged up a sock cymbal for rhythm effect and played Darktown Strutter's Ball and Alexander Ragtime Band, a delightful musical episode which will be part of this audience memory for a long time.

The next group of panelists consisted of Chris Albertson who penned the book on 'Bessie'; Jack Gee Jr. who was the adopted son of Bessie Smith; and Sam Theard a fabulous entertainer and recording artist of the golden days. Sam replaced an absent Alberta Hunter. The discussion was deliberate with Jack Gee Jr. reliving his years with Bessie. Things began to pick up when a selected tape of Ruby Smith, Bessie's neice, was played in which Ruby recalled events and anecdotes about her aunt as she knew her. Ruby had served as an important source for Albertson. Sam Theard's discourse had little to do with Bessie - but a lot to do with Sam - as he told us of his adventures with Cow Cow Davenport and the saga about his famous composition, You Rascal You, - and so much more.

Photos 18 through 21 had a historic purpose in mind - and that was to salute two illustrious ladies, GERTRUDE SAUNDERS and VICTORIA SPIVEY whose presence here made this conference even more significant. These two ladies with a little more prodding (W.C. Allen did try!) could have been excellent assets for the Bessie Smith panel. After all Miss Saunders was an important part of Chris' book - and Miss Spivey not only knew Bessie but worked for her too. To preserve their recollections via tape would have been indeed invaluable for the researching fraternity. But alas! Opportunity did knock - but nobody opened the door, -thereby history was locked out. If you would like to read about Gertrude Saunders, RR with the help of Victoria Spivey did a feature on this important lady in RR 74. She was the roots of entertainers like Josephine Baker, Florence Mills and Adelaide Hall.

That's it. Your scribe took Doug Moore, Gert Saunders and Victoria Spivey back to New York City and that completed the 6-day Institute reporting races for this long distant runner. If you have the time and would like to delve deeper into the subjects and panelists of this 1973 Frontiers in Jazz Research and Discon '73 why not make an appointment to hear the tapes when you're around Rutgers in Newark New Jersey or Un. of Mass Pan-African Institute in Amherst Mass.

-Len Kunstadt

JAZZ MONOGRAPHS No. 4
Published by Walter C. Allen
P. O. Box 1382
Highland Park, N. J. 08904
July 1973

CALLIGRAPHY by SUE ALLEN

Your comments...



This is the most advanced Bio-Discography ever published in the history of our youthful discographical science.

It could be the greatest compendium of information on a black musician ever printed. It has 651 pages, I repeat 651 pages. It's loaded with pictures and adverts too. It is a model in craftsmanship that only could be put together by a researcher with enormous self-discipline and durable confidence in his own faculties to accomplish same. The side-product information on other musicians and happenings related to Fletcher could have easily made another volume by itself.

It's only ten bucks. Send it to Walter C. Allen, P.O. Box 1382, Highland Park N.J. 08904

- Len Kunstadt



Discon '73

Sixth Annual Conference on Discographical Research
Date: July 7

Location:

*Hickman Hall, Douglass College,
 New Brunswick, N. J.*

DISCON '73

Sixth Annual Conference on
 Discographical Research
 Hickman Hall, Douglass College Campus
 New Brunswick, N. J.

SATURDAY — JULY 7

9:00 a.m.

Coffee and Registration

10:00 a.m.

Welcome: CHRISTOPHER WHITE,
 Director, Institute of Jazz Studies

10:10 a.m.

Voice Print Techniques for identifica-
 tion of jazz soloist

LAWRENCE G. KERSTA, Voice
 Print Laboratory Corp., Somerville,
 N. J.

Danceband Orchestrations
 TONY HAGERT, President, Verna-
 cular Music Research

11:15 a.m.

ADD GUNTER BOAS

Discussion "JAZZ IN NAZI GERMANY"

12:00 noon

Lunch — Dutch Treat (a list of area
 restaurants will be available)

1:30 p.m.

The Goldkette, Whiteman and Pollack
 Bands

BILL CHALLIS, arranger, saxophon-
 ist, clarinetist

CHAUNCEY MOREHOUSE, drums,
 percussionist JOE TARLO

JIMMY McPARTLAND, cornetist

3:30 p.m.

Profile: Bessie Smith, singer, com-
 poser b. 15 April 1894 d. 26 Septem-
 ber 1937

CHRIS ALBERTSON, author of
 Bessie and producer of Columbia's
 recent Bessie Smith re-issue series

JACK GEE, JR., adopted son of
 Bessie Smith

ALBERTA HUNTER, singer, com-
 poser

5:30 p.m.

Dinner — Dutch Treat

7:00-9:00 p.m.

Films from the collection of Ernie
 Smith



(continued from issue 123 and 124)
PRINCETON "TRIANGLE" and DARTMOUTH, BARBARY COAST Research on
Columbia's "Personal" label (JAMES STEWART AND JOSE FERRER)

///Sherm says that
this is hot! //

Here's the follow-up to Warren
Kilbourne (RR 123) and Sherman Totten
(RR 124) research into Jimmy Stewart's
recording debut as a Princeton undergrad
(1930 or 1931) band vocalist. Sherman
Totten who was a member of the band
provides us with stats of the labels,
personnel and a picture of the band.
The addition of Jose Ferrer as leader
and vocalist was even more of a surprise.
Congrats to Sherman! Some research should
be made to find out whether the Ferrer-
Stewart recordings were actually a
"Columbia Personal" label production!

More! If you want to listen to some
titles by the PRINCETON TRIANGLE JAZZ
BAND 1923-1932 may I recommend BIOGRAPH
BLP 12014 which reissued 13 sides of
the Princeton's "Columbia Personal"
series. It has some good period jazz.
Unfortunately the value of this LP would
have been further enhanced if the
knowledge of Jimmy Stewart as an illust-
rious alumnus would have been mentioned in
the good liner notes of Herb Sanford -
and of course if a Jimmy Stewart vocal
was included on one of the tracks!!!! -
the LP would have added another research
victory.

In the interest of research continuity
we have gone to RUST's latest discograph-
ical compendiums and have re-printed
herewith the Barbary Coast Orch (page 103)
and Princeton Triangle Club Jazz Band
(page 1320) appearing in 'Jazz Records'
and James Stewart listing (page 614)
from the 'Entertainment Discography'.

Also we have re-printed the personnel
information from the Biograph 12014
reissue of the Princeton Jazz Bands.

(see next page for re-prints)

More!

From Sherman Totten, Larchmont, New York

Dear Len:

Also here is the Photograph that we spoke of over the
phone, It's the Princeton "Pied Pipers". It was taken at
the Bohy-Lafayette hotel in Paris, where we played
during the summer of 1932... Jose Ferrer and Jimmie
Stewart did not make this trip.

Getting this ten-piece orchestra abroad, took a bit of
doing. Since many of the boys played more than one
instrument... Two five piece bands were formed and
sailed to France on separate ships.

Reading from left to right:

Front row: Al Custer (trom.) Red Hallenbeck (1st. trum)
Bud Toms (2nd trum.) Johnny Bachman (3rd sax) Bob
Ficke (2nd sax) Sherm Totten, (1st sax)

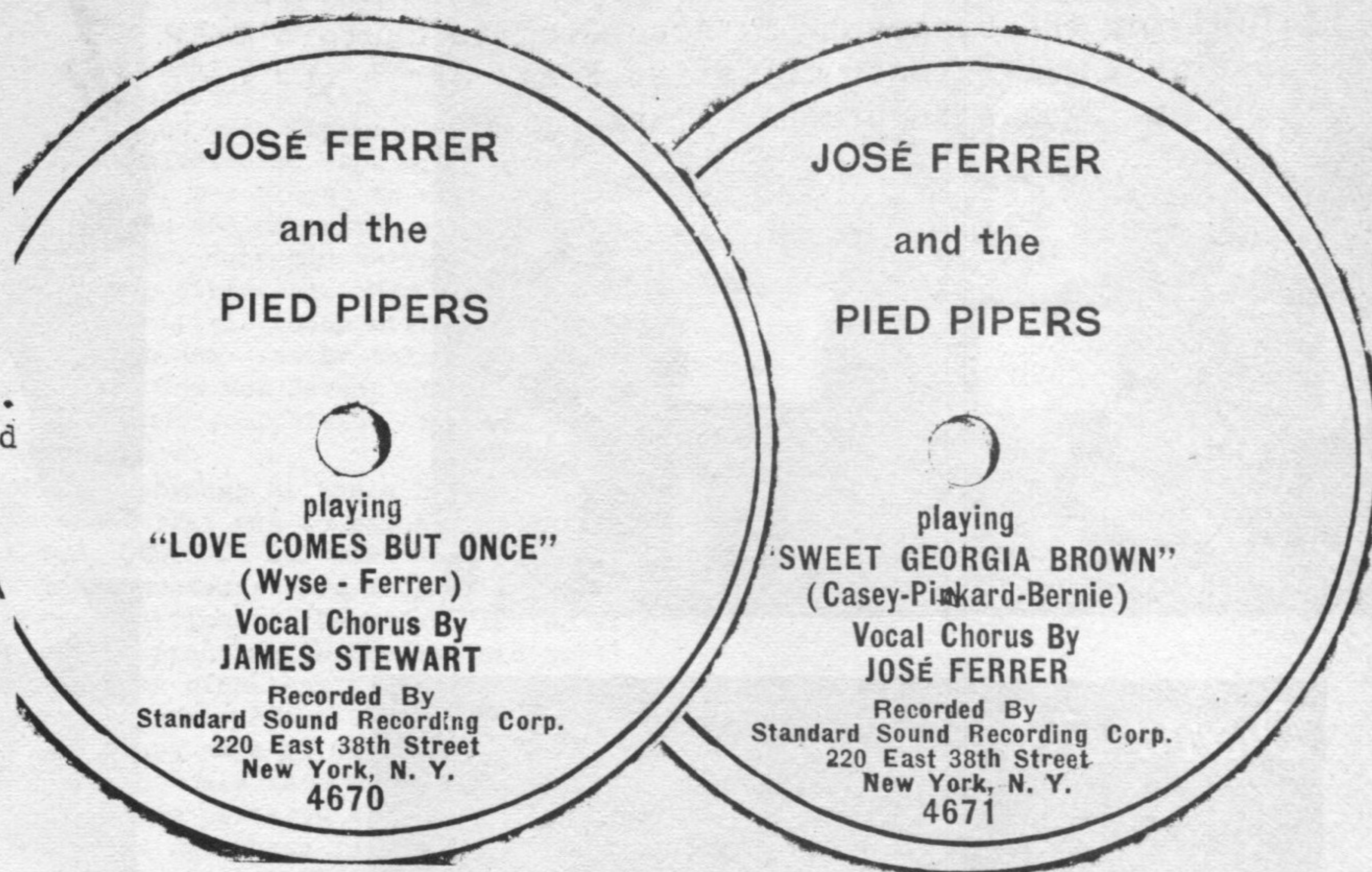
Back row: Bill Gibby (string bass) George White (banjo)
Al Clothier (drums) Sid Wyse (pianist-arranger) and
Hank Pennypacker (leader) who was a Princeton gradu-
ate, living in Paris and our reason for being there.

Another enjoyable cruise that I had with the Pied
Pipers (two round-trips to Bermuda) during the Xmas
holidays in 1931. Jose Ferrer was the leader on this
one, never a dull moment!

Al Donahue and his large orchestra were aboard as
passengers, on their way to open at the Bermudiana
Hotel.

One night, Al suggested that the three bands
aboard, merge for a few numbers... His band, our
band and the Ships band!

The ship was really swinging that night!



Dear Len Kunstadt:

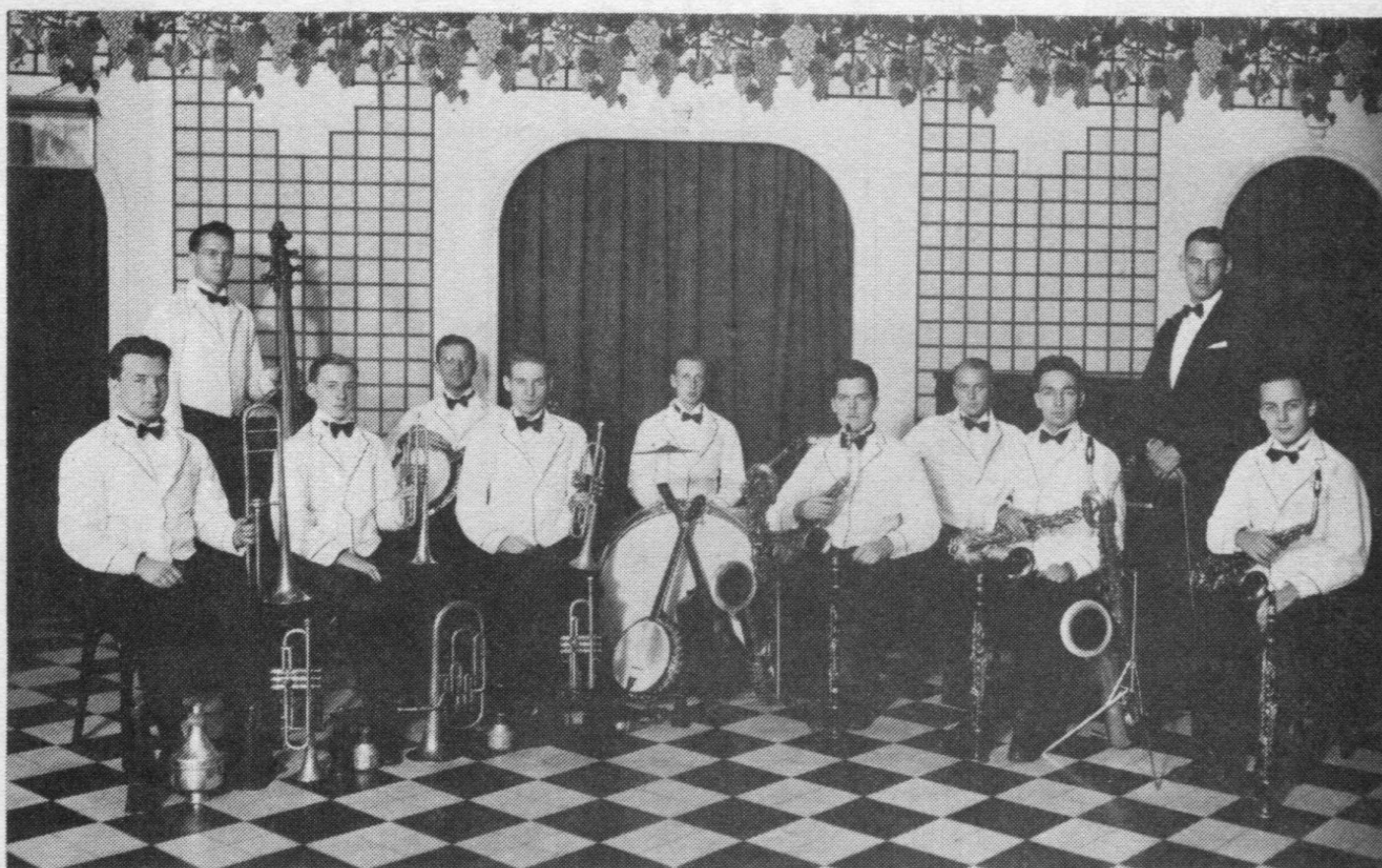
Enclosed are the "Stats" that we spoke of on the
Phone. I hope that they will print to your sat-
isfaction.

Trumpet-Ralph Hallenbeck
Trombone-Edgar Allen Custer 3rd.
1-Sax-Myself
2-Sax-Robert Ficke
3-Sax-John Bachman
Piano-Sidney Wyse
Banjo-George White Jr.
Drums-Al Clothier
Bass-William Gibby

(The label tells the rest)

Best regards

"Sherm" Totten



- * Please note that there is a personnel variation between
- * Rust's listings and those provided by sideman Herb
- * Sanford for the Biograph LP. According to Sanford's LP
- * liner notes multi-instrumentalist Frank Orvis was none
- * other than famous researcher Frank Driggs father

Rust's 'Jazz Records' PRINCETON TRIANGLE CLUB JAZZ BAND

Clem Wells-t/Frank Orvis-cl/Avery Sherry-as/Dave Danforth-vn/Herb Sanford-p/Ed Botsford-bj-g/
Kirk Gilmore-d.
New York, October 29, 1923.

91472-1	Sea Of Dreams	Col 31-P
91473-1	Ships That Pass In The Night	Col 30-P
91475-2	Join The Navy	-
91476-2	Pirate Gold	Col 31-P

Personnel unknown; possibly similar to the above, but consisting of 2t/tb/4s/vn/p/bj/d.
New York, October, 1924.

170020-2	I'll Build An Igloo For You	Col 59-P
170021-2	My White Rose	-
170024-1	Indian Moon	Col 63-P
170025-1	Broke Again	-

Camden, N. J., October 29, 1924.

June Night	Vic test (un-numbered)
Sweet Little You	-

Same instrumentation as last, less one s; p doubles x, and there is an accordion present (?
Squirrel Ashcraft).
New York, March 27, 1926.

170205-1	Where Love Is King	Col 84-P
170206-1	Twilight	-
170207-2	Pretty Please	Col 85-P
170208-2	Gondola Maid	-

New York, c. March, 1927.

170274-	Melody Moon	Col 100-P
170275-	Rhythmic Refrain	-

Bill Priestley-c-g/Brainerd Kremer-cl-as/Philip Nash-Jack Howe-ts/Squirrel Ashcraft-pac/ De-
Ford Swann-p/Doug MacNamara-bj/Palmer Lathrop-bb-sb/Bob Bole-d.
New York, March 31, 1928.

170299-1	You Know Who	Col 114-P
170300-1	Everybody And You	-
170301-2	China Boy	Col 115-P
170302-2	That's A Plenty	-

NOTE:- Columbia 115-P as EQUINOX ORCHESTRA OF PRINCETON, NEW JERSEY.

Rust's 'Jazz Records' BARBARY COAST ORCHESTRA

103

Unknown c/Howard Berg-tb/Russ Goudey-cl-as-bar-dir/Cliff Randall-cl-as/Bob Slater-cl-ts/Chuck
Peacock-p/unknown bb/Lewis Beers-d.
New York, c. November, 1924.

170031-1	Wabash Blues	Col 72-P
170032-1	San	-

New York, c. March, 1927.

170258-2	Canzone Amorosa (Venetian Love Song)	Col 94-P
170259-1	Weary Blues	-

Probably entirely different personnel; jazz content doubtful. Lowie Haas-dir; Sis Mann-v.
New York, July 1, 1935.

39667-	Star Gazing - vSM	Dec 501
39668-	Sweet And Slow - vSM	-

Rust's 'Entertainment

Discog'

JAMES STEWART

B. Indiana, Pa., May 20, 1909; educated at Princeton U., studied architecture before
embarking on film career (debut in MURDER MAN, 1935; since then an enormous number
of memorable films, e.g., ROSE MARIE; BORN TO DANCE; AFTER THE THIN MAN (1936); OF
HUMAN HEARTS; THE LAST GANGSTER; NAVY BLUE AND GOLD (1937); VIVACIOUS LADY; SHOP-
WORN ANGEL; YOU CAN'T TAKE IT WITH YOU; MADE FOR EACH OTHER (1938); ICE FOLLIES OF
1939; MR. SMITH GOES TO WASHINGTON; DESTROY RIDES AGAIN (1939); THE PHILADELPHIA
STORY (1940); ZIEGFELD GIRL (1941); career interrupted by war service, resumed in
1946 with IT'S A WONDERFUL LIFE; then CALL NORTHSIDE 777 (1947); ROPE (1948); HAR-
VEY (1950); NO HIGHWAY (in England); THE GREATEST SHOW ON EARTH (1951); THE GLENN
MILLER STORY (1953); THE FAR COUNTRY (1954); STRATEGIC AIR COMMAND; THE MAN FROM
LARAMIE (1955); THE MAN WHO KNEW TOO MUCH (1956); THE SPIRIT OF ST. LOUIS (1957);
BELL, BOOK AND CANDLE (1958); ANATOMY OF A MURDER; THE FBI STORY (1959); HOW THE
WEST WAS WON (1962); CHEYENNE AUTUMN (1964); DEAR BRIGITTE; SHENANDOAH (1965); THE
RARE BREED (1966); FIRECREEK (1967); BANDOLERO (1968).

Vocalist with the Princeton Triangle Orchestra. (It is believed that other sides by
this band were made with James Stewart). New York, October 12, 1931.

170614-2	Day After Day	Col Personal Recording
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PRINCETON TRIANGLE JAZZ BAND

1923-1932

BIOGRAPH BLP-12014

Side 1.

1. Everybody and you
2. You Know Who (I.E.M. Ashcraft)
3. I'll Build An Igloo (E. H. Harbison)
4. Broke Again (H. C. Sanford)
5. China Boy (Equinox Orch.)
6. That's A Plenty (Equinox Orch.)

Side 2.

1. Strong Talk (Equinox Orch.) (MacNamee & Smith)
2. Join The Navy (L. E. Laflin, Jr.)
3. Ships That Pass In The Night (W. H. Smith)
4. Gondola Maid (H. C. Sanford)
5. Pretty Please (W. E. Green-F. W. Orvis)
6. Rhythmic Refrain (H. C. Sanford)
7. Melody Moon (E. H. Harbison)

Side 1.

Bill Priestley (cornet, tenor guitar)
Squirrel Ashcraft (accordion) Brainerd Kremer
(alto sax, clarinet) Phil Nash (tenor sax)
Jack Howe (tenor sax) Deford Swann (piano)
Bud Lathrop (bass) Doug McNamee (banjo)
Bob Bole (drums) New York City, March, 1928

Tracks 1, 2, 5, 6

Clem Wells (trumpet) Frank Orvis (trumpet,
tenor sax, clarinet, accordion) Ave Sherry (alto sax,
clarinet) Herb Sanford (piano) J. D. Evans (banjo)
Kirk Gilmore (drums) Arnold Tietig (violin)
New York City, Spring, 1925 — Tracks 3, 4

Side 2.

Doug McNamee (banjo) Bill Priestley (cnt.)
(other personnel not known)

New York City, 1932 — Track 1

Clem Wells (trumpet) Ave Sherry (alto sax, clarinet)
Kinney Ellis (alto sax, C soprano) Dave Danforth (violin)
Herb Sanford (piano) Ed Botsford (banjo)
Kirk Gilmore (drums) New York City, 1923-Tracks 2, 3
Clem Wells (trumpet) Frank Orvis (trumpet)
Ave Sherry (alto sax, clarinet) Randy Hall (alto sax)
John Berkshire (tenor sax) Squirrel Ashcraft (accordion)
Herb Sanford (piano) Bill Green (piano)
Bill Priestley (tenor guitar) Larry Braman (tuba)
Arnold Tietig (violin) Theron Green (trombone)
Kirk Gilmore (drums) New York City, Spring, 1926

Tracks 4, 5

Clem Wells (trumpet) Dick Turner (trumpet)
Ave Sherry (alto sax, clarinet) Bill Thomas (alto sax)
Tom Wood (alto sax) Squirrel Ashcraft (accordion)
Bill Priestley (tenor guitar) Herb Sanford (piano)
Jim Rodgers (bass sax) Don Mills (drums)
New York City, Winter, 1926 - Tracks 6, 7
Photo front: New Princess Restaurant,
Hotel Picadilly, Summer, London, 1924.
Bottom Row Left to Right: Ed Botsford, Avery
Sherry, Brooke Johns, "Hap" Seton Miller, Clem
Wells. Back row, left to right: Kirk Gilmore,
Herb Sanford, Dave Danforth

Master Numbers

1. 170300 (114-p)
2. 170299 (114-p)
3. 170020 (59-p)
4. 170025 (63-p)
5. 170301 (115-p)
6. 170302 (115-p)
1. 32D6 (Royal)
2. 91475 (30-p)
3. 91473 (30-p)
4. 170208 (85-p)
5. 170207 (85-p)
6. 170273 (100-p)
7. 170274 (100-p)

Cover layout: Fred Romary, Fairchild

Discographical Notes: Herb Sanford

Liner Notes: Herb Sanford

Mastered by: Paul Cady

Records from the collections of the musicians

Hank O'Neil: Thank you for your assistance.

PRODUCED BY: ARNOLD S. CAPLIN

DIGGIN' THE GROOVES

.... with bob davenport

Back in March of past year I mentioned the reissue market was frequently "feast or famine" in nature, and since last I visited with you it's been a feast to rival a King Henry VIII banquet! I have here in front of me the following: One Harmony, three Columbias (two of these double-sets), Three Monmouth-Evergreens, Four GNP's, three VJM's, one Mark 56, One Jazz Studies, One Tulip, One Swing Era, One 20th Century Fox, for a total of 19, and I KNOW I don't have all that has been released in that period. Not quite sure how I'll be able to cram it all in the space I have allotted, but I'll try! Harmony KH 32421 - "Ragtime Favorites of Scott Joplin" (Max Morath & Wally Rose). Nice 88-in' (176-in?) by Max and Wally with a couple of cuts featuring vocals by The Jordanaires.

Columbia C 32245 - "The Best of Marlene Dietrich". All the chestnuts by "legs" are here.

Columbia KG 31617 - "Teddy Wilson & His All Stars". Special priced two-record set that contains so many great jazz items it defies description, but just let me add that there are some vocals here by Ella and Billie.

Columbia KG 31564 - "Eddie Condon's World of Jazz". Another fine tv-record set with the added attraction of solos by Louis, Bix, Miff, Fats Waller, Jackson T., Muggsy, Pee-Wee, Bunny, and many more, PLUS vocals by Bing, Johnny Mercer and Lee Wiley.

Swing Era LP 1012 - "The Swinging Briton" Ray Noble & His Orch. All instrumentals from the 1938-1940 period with his West Coast band (but with his British buddy Bill Harty still beatin' skins. His entire "Indian suite" is heard here. ("Iroquois", "Cherokee" etc.)

Jazz Studies JS 1 - "Hot Dance Obscurities", 1926-1930. A very interesting item put out by Ross Wilby in Ontario. Mid and late 20's stuff, with some Red Nichols, Manny Klein, TD, and JD. Great cover showing some old labels like Domino, Crown, Apez, etc.

GNP-9018 - "Jack's Back" (Jack Hylton & His Orch.) The Trio, Phyllis Robbins, and Pat O'Malley are heard vocally on some fine mid-30's tunes. This item is available in England on Decca Eclipse ECM 2048 and is identical, even down to the LP notes. But it's a great album, and a lot easier to get here in the U.S.A. on GNP.

GNP-9017 - "Jack Hylton & His Orch". Another American issue of the same item that appeared in England earlier on Decca Ace of Clubs ACL 1205. Also early to mid-30's material, including that great "Ellingtonia Medley".

GNP-9020 - "Ambrose". This one was Decca Eclipse ECM 2044 in England and covers that period from 1934-1939, and features some of the great Sid Phillips originals and vocals by Sam Browne, Jack Cooper, Elsie Carlisle and Donald Stewart.

GNP-9019 - "Django '35-'39". Can't recall the original of this in England, but no matter. It's just pure, great Django and Stephane Grappelly!

VJM VLP 50 - "Blue Flame" (Lucille Hegamin). One of the early blues greats showcased here with some items from the 1920-1926 period.

VJM VLP 40 - "Hard Luck Blues" featuring a great variety of artists including the legendary Lizzie Miles heading up a cast of singers of the blues like Laura Smith, Hannah Sylvester, Susie Smith, Clementine Smith, Daisy Martin, Bessie Brown, and Matie Hite. Fine, historic blues.

VJM VLP 60 - "Louis Armstrong with Fletcher Henderson & His Orch, 1924-1925". In addition to Brian Rust's notes, there is an additional note that tells us "everybody Loves My Baby" is the first time the voice of Louis was heard on records. You'll enjoy this early Louis and Fletcher.

Monmouth-Evergreen MES 7060 "Frances Gershwin". Guess I'm not as knowledgeable as I thought! I never knew George & Ina had a sister named Frances, but here she is in a tribute to her brothers. Actually this is not a reissue; she did appear in revues in the late 20's and over 40 years later she still sings well.

Monmouth-Evergreen MES 7061 - "We Like a Gershwin Tune" (Ronny Whyte-Travis Hudson). A delightful melange of not-so-well known Gershwin-ana performed very tastefully by two talented youngsters.

DIGGIN' THE GROOVES (continued)

Monmouth-Evergreen MES 7059 - "The Greatest Song Hits of Walter Donaldson". The Jack Manno Singers with The Gentlemen of Jazz serve up a platter of some hits from the pen of Walter Donaldson that you'll play over and over again.

Tulip 106 - "The Best of the Big Band Singers", Vol. 1. This should have been titled the best of the female big band singers! Imagine having Kay Starr, Peggy Lee, Helen Ward, Connie Haines, Helen Forrest, June Hutton, Ivie Anderson and Kathleen Lane all in one LP! The bands are, of course, Shaw, Goodman, TD, Bunny, Duke, Teddy Wilson, and Charlie Barnet.

Mark 56 #632 - "Judy Garland In Concert/San Francisco" The LP notes don't mention the exact date, and I have forgotten even though I was there, but I believe it was either '56 or '57 that Judy electrified a Civic Auditorium audience in SF with her magic, and George Garabedian has put some of it in this LP. (Missing is her famous production job on "San Francisco").

20th Century Fox T-905 - "Tommy Dorsey". A two-record set of some later efforts by Tommy, and some later versions of earlier classics. Heard vocally are The Clark Sisters (!) and Stuart Foster, and instrumentally, Charlie Shavers, Boomie Richman, Buddy De Franco, Abe Most, and TD himself.

Is it really true? Am I REALLY at the bottom of the pile already!!! At times like these I have hoped for a "happy medium", but I must confess that it's exciting seeing these reissue things arrive, and reporting their arrival to all of you. Hope you'll find something here of interest, but if not come back to our corner of RR next issue, and we just might have that hot item you've been looking for for years! Just drop me a line at #8 Elm Ave., San Anselmo, Calif. 94960 (New address!).

MUSIC KLEE SPEAKING

BUNNY BERIGAN AND HIS ORCHESTRA. JAZZ ARCHIVES JA - 11

I'm sick and tired of people who tell me that Bunny Berigan was his own worst enemy. Sure he was eccentric, so was Artie Shaw. Sure he drank too much, so did a lot of cats who got further off the ground than Bunny did. Bunny was a victim of circumstances. In spite of the reputation he had earned playing with Goodman, Dorsey, etc. it wasn't enough once he began to buck the bigger names with their high salaried press agents and their conglomerate booking agencies and their established reputations. If anyone who came along after Bix Beiderbecke and Louis Armstrong ever deserved to be classed in their company it was Bunny Berigan. This LP of 1936-1939 Berigan airchecks shows a band every bit as good as Dorsey or Goodman. Maybe the secret was that all three recorded for Victor Records and that Bunny was the junior member of the triumvirate. The fact that a lot of the success of Goodman's recording of "King Porter Stomp" and Dorsey's "Song Of India" were due to this same Bunny Berigan didn't cut enough ice with the guys at Camden, New Jersey to give him the breaks he needed. The Berigan band waxed a mere 85 sides for Victor between April of 1937, their first RCA session, and November of 1939, their last for the company. In a comparable period 217 Tommy Dorsey recordings were made and issued. Dorsey had a radio show for Kool Cigarettes, Goodman had one for Camel, Berigan had none. Bunny Berigan was not his own worst enemy, the times were. Bunny may have over reacted to his misfortunes but then so did a lot of musicians who were less talented and more fortunate. True, of the 85 sides he did make for Victor, only one was a super hit but then how can you expect to have a hit with some of the dogs they handed him (e.g. "Pianna Tuner Man" backed with "Heigh Ho" from Snow White and the Seven Dwarfs).

That's the reason these airchecks issued by Jerry Valburn's Jazz Archive label are so monumentally important. A lot of us, me included, heard bands mostly on records and commercial radio programs. We were too young to go to clubs and by the time the remotes went on, curfew had already rung and we were asleep. Saturday afternoons we'd wait for the "Matinee At Meadowbrook" or the Glen Island Casino broadcasts.

Of course there were the stage shows at the theatres downtown but somehow I never heard the Berigan band except on records. This LP reveals a great band with more than one of the world's best trumpet man to recommend it. There are fine solos by Ford Leary, Sonny Russo and Nat Lobovsky, on trombone. There are reed solos by Joe Dixon, Mike Doty, Gus Bivona, Don Lodice and the great George Auld (especially Auld's solo on "Back In Your Own Back Yard"). There's some piano by C. Graham Forbes, Joe Lippman and Joe Bushkin who starts "Panama" off to a grooving clip. Also on "Panama" there's some trombone by, I think but I'm not sure, Ray Conniff that's hotter than one might expect from Ray. The singers are Gail Reese (passable) and Dick Wharton (inexcusable). Of course the main soloist is Bunny himself and if you want to know why I rate him with Satch and Bix just check out his opening solo on "Star Dust." Be sure to cut it off before the vocal though! "Old Man Mose" is another winner with superb solos by Joe Bushkin and Bunny.

It is also interesting to compare the difference that one or another drummer makes in a big swing band. Cuts one to three on side one are George Wettling. Cuts four, five and six have Dave Tough on skins. The balance of side one and the first five tracks of side two are by energetic drummer Johnny Blowers but without Tough's swing or taste. The remaining cuts have Eddie Jenkins on drums, not Buddy Rich who left Berigan for the Artie Shaw band before the Jan. 21st, 1939 aircheck which produced "Hold Tight." These identifications were made aurally and checked with established personnel in Rust but all human beings are imperfect and I'm open to any corrections on this score.

And if you want further evidence of just how good this band was, compare the aircheck of "It's Wonderful" with the commercially released version on Victor by Goodman, then try to tell me I'm wrong. Bunny Berigan and his orchestra are a twentieth century tragedy. He got plenty of votes, raves and credit for his work as a sideman but nobody voted for, raved about or credited his own band ... maybe because one of the best kept secrets of the swing era was just how good Bunny Berigan's band was.

#

- comments to Joe Klee, P.O. Box 48, Peter Stuyvesant Station, N.Y., N.Y. 10009.

THE COUNTRY MUSIC ARCHIVES

of Bob Healy

First-Comments from last issue of RR, #124

"Brown's Ferry Four" Acknowledged group consisted of Grandpa Jones, Red Foley, the Delmore Bros., and Merle Travis on King Records. But I do have a picture from Billboard, Jan. 19, 1946, that I believe to be Zeke and Zeb Turner, and another male and female unknown to me. It's from a blurb advertising radio station WLW, Cincinnati. In the same blurb there is a picture of the "Clooney Sisters", Betty and Rosemarry. Did anyone out there know that Rosemarry started out in the country?

While on the subject, about 10 years ago I saw Kay Starr on an afternoon TV talk show and she stated that she started out with a Texas cowboy band, The Light Crust Doughboys! Can anyone enlighten us on this fact?

Everyone out there knows that Patti Page started out in the country, and I think she destroyed all those early releases. Well, all except one! I have the following: Okla M-66 "My Sweet Papa" as by Al Clauser and the Oklahomans, with vocal by Patti Page. (masters are A-3311 and M-101). This was produced by Music Inc., Tulsa, Okla. Flip side does not have a vocal by Patti, but for the record it is "Tears in my Beer" by Al Clauser with vocal by Tex Grooms, masters A-3312 and M-102. God knows when this saw the light of day, but I can remember seeing Patti on stage in 1946, in San Francisco, between movies, and she certainly wasn't country then!

Al Clauser recorded for ARC as far back as 1937, using LA masters.

Speaking of artists seeking out and destroying masters, I read someplace that Chet Atkins was doing ditto to his early vocals with RCA. Well as long as there is a collector around he shouldn't bother. I have at least four of them and there has to be another collector, stumbler on to a stock, who has them. They really are not all that bad, and Chet should realize that they are definitely still a part of American folk effort.

Now to clear up a couple of matters: Buck Turner, as listed in Dixon and Godrich's "Blues and Gospel Records, 1902-42, is not a black artist; at least as far as his ARC recordings go. I have "Sing, Sing Blues/Somebody's Darling Not Mine" on ARC, and it is definitely not a black artist. It is a pretty sorry white cowboy singer. I think he also played fiddle on recordings made by the "Son's of the West" for Decca, but I have not been able to confirm this.

The other matter. One of the pioneer country recording artists, Carson Robison, has been repeatedly reported to have originated in the state of Kansas. I shall not comment other than to offer this blurb from a monthly publication issued by Brunswick, June 1, 1928, "Brunswick Topics, Vol. II, No. 9" to wit: "Carson Robison's father and three brothers migrated from Illinois to Kansas by ox-team and prairie schooner, and the first winter after their arrival kept the wellknown wolf from the door with their four fiddles, playing the old-time "Square dances" for the neighbors. What with this background is it any wonder that Mr. Robison can so faithfully interpret the "Old-Time Tunes," as he does on his records with Vernon Dalhart."

Speaking of Brunswick, I have never seen it commented upon, but the recording of "A Night at Coffee Dan's", Br 4100 as by Frank Shaw, contains about 30 seconds of the damndest jazz you have heard by Tom Gerunovich and his orch. It is a far cry from Tom Gerun's usual output. Coffee Dan's was a speakeasy in San Francisco, and I feel that this recording was probably made there.

Comments to Bob Healy, 1185 Lane 30 1/4, Pueblo, Colorado 81006.

SWEDISH NATIONAL DISCOGRAPHY ****

JUSSI BJÖRLING and related research

Queries from Mats Elfstrom, Sweden

There is a matter of interest - for Swedish discography at least - to get a better knowledge about various Columbia (US) matrix number series used for the ethnic series during the 20's. The work on a revised edition of the Jussi Björling disco issued by Nationaldiskoteket in Copenhagen, now done by the Jussi Björling foundation in Sweden, has made the problem more acute.

Jussie recorded in 1920 in two (?) sessions six titles somewhere in USA. One of the compilers of the old Danish disco (Herbert Rosenberg) was in contact with Columbia and got the answer that they had no files showing the recording dates and that Columbia never recorded outside New York or Bridgeport (but for folk music and blues). Now any discographer knows that answers from record companies can be too hastily done and that the archives can hold information never dreamed of until a clever person makes some digging.

The Jussi recordings bear the matrix nos. 85780-2 and 85798-800 and these are the only examples I know of in this series. I have personally searched the archive of Radio Sweden record by record (as the cataloguing is to be made on magnetic tape, and money is lacking for the computing, they do not know which records they possess) and found nothing of interest in this case.

Jussi himself gave the place of recording as Providence in his autobiography (published in the 1940's), but he was so young in 1920 that he could have no direct memory of the event.

Do you know anything that can shed light on this matter? We want information about recording place and recording dates.

The many matrix number series used by Columbia for ethnic series also is worth some research. The recordings aimed at Nordic (Norwegian, Danish, Finnish and Swedish) folk groups used quite a number of different mx series such as 105000, 106000, 107000 and 130000. These are electric and seem to be from ca 1925 and a few years onwards. Do you have any listings about these? If so, could this be a topic for a column in the Record Research? Perhaps a chart of the Stilwell type could be published? Perhaps the matter might interest so few of the readers of RR that you judge personal answers to more specific questions a better way for communication?

I am compiling a Swedish national discography covering all types of recordings issued in Sweden or of interest for a collector of Swedish music. As it is a first-time-job it means much research and it advances very slowly.

There are only a few recordings in the artist span Aa-An (that is so far I have come) that both are of US origin and recorded before 1930 (your area of interest):

- 1) One session made by Fritz Aase in Camden 4- 11 1917 (A19467-70) on Victor. I have all needed details from Brian Rust.
- 2) I have a note on a duet Aase-Hugo Johnson on Victor 69652: Finjorka/Kesäillan Vallsi. Do you know the date and location of recording and if more titles were cut?
- 3) I have notes on six recordings by "Amerikansk solistörkester" (=American Soloist Orchestra):
A442 Pa Nawa, Marsch (=On Nawa) CRG 280856
A512 Vals ur Vagabonderna, af Ziehrer
(=Walz from "The Vagabonds", by Ziehrer)CRG280853
A582 Gladiatorernas afskedsmarsch
(=The gladiators' farewell) CRG 280855
A586 Die Hydropaten, Vals CRG 280854
Till Dig, Vals (=To You) CRG 280851
Shillalah O, One- and Two-Step CRG 280852
I want to know date and place of recording, original and other issue numbers with label credits (preferably exactly as printed). The inspected records show no take nos. or impressed catalogue numbers. (CRG = Concert Record Gramophone)
- 4) An accordeon duet by Erickson and Anderson recorded by Gennett in June 1927. The issue numbers are given as 4098, 5113, 6230, 8282 and 9102. Which labels?

More "20 Questions" answers •plus Paul Whiteman Research query

from ROLPH FAIRCHILD, FREMONT, Calif.

In reference to Paul Demane's 20 Questions and the most interesting answers (p. 6 of #123), it was nice to see someone--Tor Magnusson--remembered my item in MATRIX in which I answered someone else's question about the meaning of the "A" and "AA" identical Decca takes...the answer having been kindly provided to me by Milt Gabler of Decca after audio checks of Deccas in a research project proved to me by sheer repetition the single and double-letter takes were identical. The answers explaining this simultaneous recording on twin recording machines of a single playing of a number were all quite correct.

It did surprise me that nobody came up with an answer to Demane's No. 19, re the composers of "China Boy." They are both Hollywood music types and pretty well known in their field.

According to THE ASCAP BIOGRAPHICAL DICTIONARY OF COMPOSERS, AUTHORS, AND PUBLISHERS (1948), Phil Boutelje, composer, was born in Philadelphia Aug. 6, 1895. After a musical education at the Philadelphia Music Academy and with various distinguished private teachers, he himself taught piano, then joined Paul Whiteman's Orchestra as a pianist and arranger. During WW I he was music director for Liberty Theater and bandmaster for the 311 Div. Field Artillery. Later he scored and directed musical performances for some 60 motion pictures, earning three Academy Awards, THE GREAT VICTOR HERBERT, HI DIDDLE DIDDLE, and BOMBOLERO. Songs include, besides China Boy, Old Kentucky Blues; Blue Dawn; I Love You, Believe Me I Love You; Lonesome Little Doll; Temple Bells; My Concertina; The Blacksmith Song, and The Man With The Big Sombrero. His address was given as Los Angeles.

The same reference lists Richard A. Winfree, composer, author, and violinist as born March 5, 1898, in Hopkinsville, Ky. He served in both World Wars in armed services, and joined ASCAP in 1942. He "scores motion pictures, Hollywood; conductor, radio programs," ASCAP's dictionary said. The two WORKS listed for him are China Boy, and Patsy. His residence was Hollywood at the time.

Incidentally, the fact Boutelje once played piano with Whiteman and nobody seemed to remember again reminds me of the crying need for a Paul Whiteman discography--as a basic reference for all sorts of other research. Whatever the shortcomings of his claim to "King of Jazz", PW DID hire a lot of musicians who were outstanding, and their names, roles in the evolution of American popular music, pervades every medium--as witness the movie industry in this instance.

Twice I have read where such discographical projects were under way, and there even was a Paul Whiteman musical museum Whiteman himself told about it

in his book, RECORDS FOR THE MILLIONS, Hermitage pub. He was trying to locate a copy of "Do You Ever Think of Me?", appealed to his radio audience for a copy, and got among the replies one from Joe Franklin, then a soldier at Camp Hood, Texas. Whiteman then says (p. 40): "I have him on my staff now, as librarian, and he's helping me to build up the record collection for the Paul Whiteman Building at Williams College. nick-named him 'Little Joe' because he's not much bigger than Tom Thumb, but among record collectors he is a giant. I consider him one of the outstanding collectors of records made by the old time vaudevillians. He has virtually everything they ever made, and he has them catalogued in his mind with complete information concerning dates, artists, composers and all the little anecdotes connected with each recording."

My questions are obvious--What is the status of this record collection today? Where is Joe Franklin, and did he ever put on paper this fabulous collection of information? What else is in the Paul Whiteman Building at Williams College? A complete collection of PW's recordings perhaps? Since Whiteman died fairly recently, I would presume his estate would have some interest in this operation, perhaps adding memorabilia from the estate to whatever is available to collectors and researchers there.

It well may be that I have simply missed a lot of publicity and productivity from the Paul Whiteman Building and activities connected with it, but I still think a rundown by someone close by Williams College on all this fascinating information would be most welcome to a lot of us who have high regard for "Pops" and his ability to pick musicians--like Bix and Big T, if you want to discuss the point!

Editor's Note:

Rolf! A rather extensive discography on Paul Whiteman compiled by the industrious Brian Rust appears in issues 27 (July 1967) and issue 28 (Oct. 1967) of "Recorded Sound", the Journal of the British Inst. of Recorded Sound. The discography covers the years 1920 through 1956; It's a beauty. Joe Franklin has been conquering the TV & Radio channels for quite some time, here in NYC. His interviews of new and old entertainers are highlights for the nostalgically inclined. Just recently saw Meyer Davis on his TV program.

TALK-O-PHOTO RECORDS

from Dorothy G. Mowar

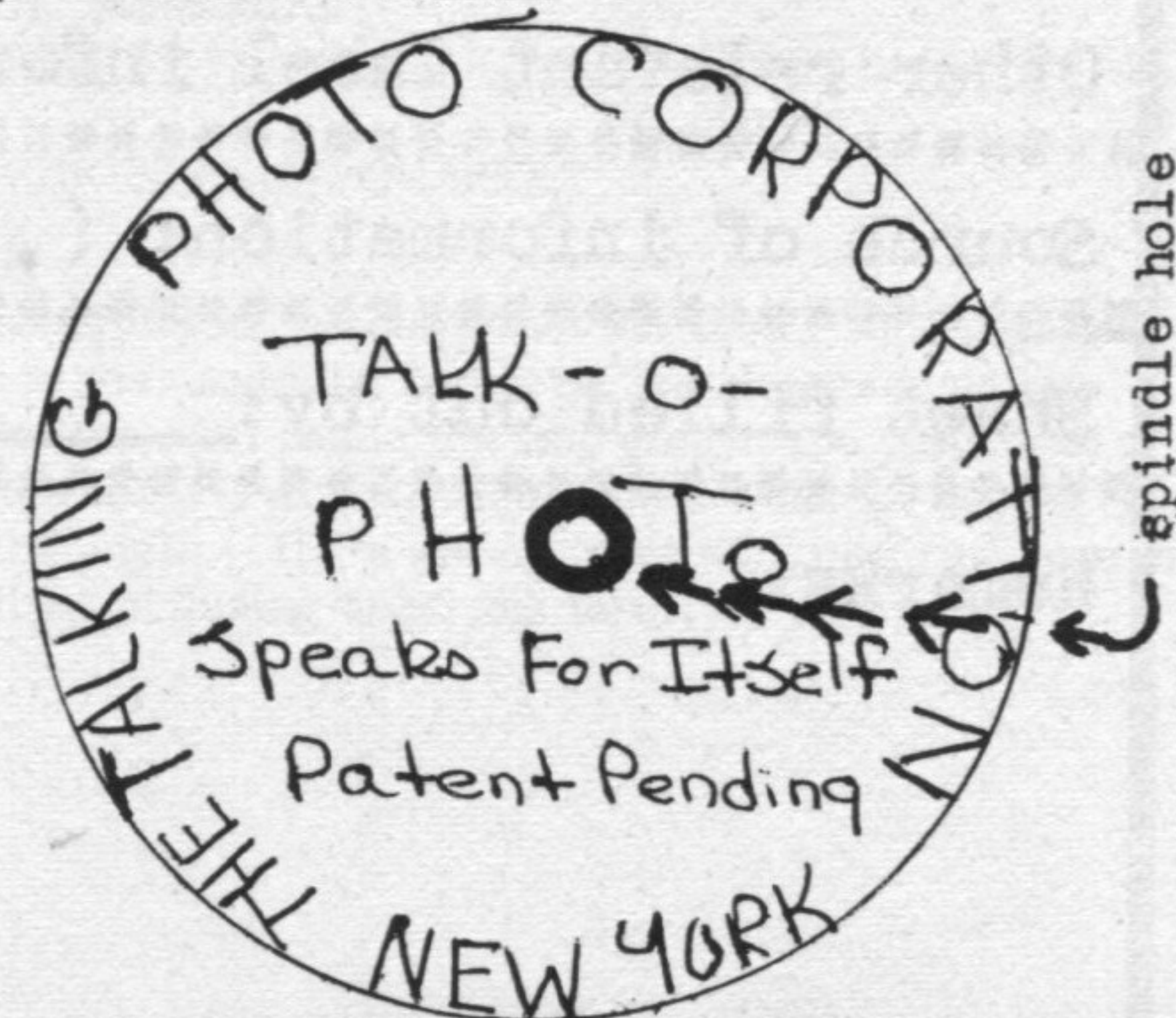
Dear Mr. Kunstadt:

You were referred to me by Capt. Wm. Knowlton, U.S.A.F. in Syracuse.

I have 3 records (described as follows) for which I am interested in finding out, if possible, when they were made; whether or not they were produced in abundance. In short, any kind of background information in their regard.

Each of these is as follows: 6" in diameter; 78 RPM; one side has a recording; the reverse side has an auto-graphed photograph (one is Anita Stewart who tells how hard she works making movies; that when she first started she was earning \$3/day, etc. One is by Bert Lytell who gives a "reading" (poetry); one is by Mary Miles Winter who speaks of her moviemaking and hopes she gives people pleasure.)

On the recorded side, the label surrounding the spindle hole is as follows:



Any information you could possibly give would be most greatly appreciated.

STANDARD DISCOGRAPHICAL DATA SHEET (1) FILING CATEGORY: _____

(1) Once filled out, this sheet may be Xeroxed and copies crossfiled as desired

LABEL NAME: _____ Speed: _____ RPM Diameter: _____

Recording: () Acoustic () Electric Type of Cut: () Lateral () Vertical, with () Pathe () Edison grooving Release Date: _____

Masters recorded () directly () Indirectly, from () Tape () Other: _____

Starts () Outside () Inside Label type: () Paper () Etched, () with ink in etching () Printed directly on record surface

(2) Re "A" or "a" side designations below: the capital "A" should be used where specific side designations appear on the label (e.g., Victor); lower case "a" is to be used where sides are not so designated (e.g., Columbia). In such cases, the side that bears the lower matrix number should be designated "a". Where neither side designations nor matrix numbers appear on the record (8-inch vertical Operaphones and Crescents the compiler may use his own judgement as to side designations, but should adhere consistently to whatever system he chooses. In these cases, too, the lower-case letter designations should be used.

() A- () a-side (2) matrix number & take: _____ - () Die-stamped () Handwritten; located: _____ . Recording date: _____ "Control" number: _____ ; located: _____

A-(or a-)side Title(s): _____

Composer(s): _____

Artist Credit: _____

(3) Other relevant label information: _____

(3) Descriptive phrases, such as "Tenor Solo", "Comic Song", etc., may be listed here. In the case of dance orchestra selections, the tempo (fox trot, waltz, etc.) may be entered on the title line, as was often done on the record labels.

() B- () b-side matrix number & take: _____ - () Die-stamped () handwritten; located: _____ . Recording date: _____ "Control" number: _____ , located: _____

B-(or b-)side Title(s): _____

Composer(s): _____

Artist Credit: _____

Other relevant label information: _____

Source of information: () personal inspection of record () Other: _____

Sheet filled out by: _____ Date: _____

Remarks:

Description, Sketch or Photo of Label (Optional):

A PROPOSED STANDARD DISCOGRAPHICAL DATA SHEET

George A. Blacker

Recently, while I was compiling some research data, I was struck by the fact that there is, even at this late date, no standardized method of recording discographical data in as thorough a manner as possible. I decided to have a crack at putting together a discographical data sheet that would provide for the entry of every bit of information about a record that could be of any conceivable value or use, in as convenient a form as possible. I wanted to provide as well for the possibility that such data could be cross-filed under a variety of different categories (label, tune titles, composers, artists, etc.). The proposed data sheet shown herewith represents the result of my thinking, and several revisions from the original I sketched out one evening some weeks ago.

Most of the blanks provided, and the instructions printed on the sheet, should be self-explanatory. The "A" and "a" (or "B" and "b") side designations are my own idea, devised to make possible a ready distinction between records on which an A or B side is specifically designated on the label and those which lack such designations. I substituted the words "Filing Category" for "Filed By" in the upper right hand corner of the sheet when one party to whom I showed an early version of form said it might lead to someone's accidentally signing his own name in the space instead of the proper spot provided at the bottom of the page. I might add that it was my idea that when the sheet is filled out, the upper right-hand corner should be left blank until as many Xeroxes as might be needed are made. Then when the master and the copies are filed, the appropriate category should be entered in each copy as it is filed.

Dan Mahony, one of the people to whom I showed an earlier version of this form, suggested that the instructions be omitted from the sheet itself, but printed on a "key sheet" to which the compiler could refer. His idea was that the space thus saved could be used for more discographical data, or at least the more convenient writing of it. I have considered this point, but have decided against the "key sheet" idea for two reasons: (a) if the person using these sheets has occasion to do so only infrequently, it would be an unwelcome additional chore to have to refer to the "key sheet" to check what bit of information goes where, and (b) if this form of the sheet is adopted for general use, it's a fair assumption that it will be printed, not copied from a typed master. Should such be the case, the printed instructions can be much smaller than they are here without sacrificing legibility either of master copies or photocopies, and there would be an appreciable saving in space -- to the benefit of the compiler.

Obviously, it will not be possible or necessary to use every space on this sheet for every record whose vital statistics are entered thereon. For instance, not all records have control numbers on them. I can see the desirability of a small booklet explaining the master (or control) numbering practices of the various record makers, so the compiler will be in a better position to distinguish intelligently between true master numbers or control numbers, and would, therefore, be able to put the false 100,000-block number that appears on many Harmony records in its proper blank, for instance. Otherwise, I think I'd prefer to keep the instructions on the sheet for the convenience of the compiler. I would also recommend, in the case of a record about which the compiler has doubts of true matrix numbers, that he leave the spaces blank instead of writing "Unknown" or "untraced" in them; if someone else can resolve the doubtful questions, it will be easier for him simply to fill in the blanks.

A note re Edison records: they designated sides as "R" and "L" instead of "A" and "B". In filing an Edison disc on this sheet, the compiler may put the letter into the first set of parentheses and cross out everything else.

The consensus of opinion of those who have so far seen this sheet or its predecessors has been favorable. Brian Rust says it's "just what is needed". Carl Kendziora, commenting on its thorough coverage, says that such a form would make it possible to describe accurately a given record, even though it may no longer be physically available. I feel that the use of an 8½x11-inch sheet makes it possible either to file the sheets in drawers (in that case it might be desirable to print them lengthwise rather than across the sheet) or in 3-ring

binders. The increased bulk of the sheets themselves might be offset by the fact that records, once thus filed, could be disposed of if they are of little or no musical interest.

I have said that this sheet is my latest and, I hope, my final revision, but I'm aware that mine is not necessarily the last word on the subject. I welcome comments and criticism from anyone.

MORE FROM GEORGE BLACKER

PENN. VERTICAL GROUP

First, I wish to take this means of publicly thanking Jim Walsh for his contributions to my guesswork on the "Pennsylvania Vertical Group", discussed in past issues of this journal. I would like, however, to comment on a couple of his points: (1) so far as I know, Phonola records used the same catalog numbers and couplings as vertical Okeh, a procedure somewhat similar to that of Columbia and the Standard/Harmony/United labels.... (2) I cannot comment on the correctness of Mr. Walsh's assertion that Brunswick issued vertical material originally recorded by Rex, but I have my doubts whether their U.S. vertical issues were derived from Pathe. I have never seen a vertical Brunswick disc, but am informed by a party who owns a few that their grooves were similar to those of the Aeolian-Vocalion verticals. Therefore, if they were derived from Pathe, the masters would have to be dubbed.

Mr. Walsh's mention of Sonora records reminds me that I would like very much to find a specimen of that label for my labels collection. Musical content is unimportant I'd even take a badly worn disc, so long as the label is clearly legible and clean enough to photograph.

VOCALION TEST PRESSINGS

On a recent junk-shopping expedition, I picked up four Vocalion test pressings and a test pressing of what is obviously a Brunswick master, pressed in the red shellac used by Vocalion. I had no difficulty, having found a Vocalion catalog at the Yale University Library, in tracing the four tests to specific releases, but the Brunswick remains a mystery wrapped in an enigma. I'll get back to it in due course, but first I'd like to list the Vocalion tests. Dates in parentheses are stamped on the labels. Here goes:

- 10496X (1/3/23) "Isle of Sweethearts" (waltz) - Selvin's Orchestra - one side of 14488
- 10500X (12/27/22) "Hawaiian Twilight" - Ferera and Franchini - one side of 14514
- 10524X (1/10/23) "You Gotta See Mama Every Night" - Fosdick's Hoosiers - one side of 14496; if Rust is correct in asserting that mx. 10526 is the only issued take, this is an unissued alternate.
- 10569X (1/15/23) "When Good Fellows Get Together" - Shannon Four - One side of 14505. In the 1923 catalog, Wilfred Glenn is credited as soloist on this side.

Now the mysterious Brunswick test (the number in parentheses is the catalog number stamped in the wax):

-11229 (2501A) - unidentified tune and orchestra
Exhaustive search of my 1925 Brunswick catalog failed to turn up this catalog number. At Yale, there are two numerical listings of Brunswick records, in either of which I was positive I'd find full data on this record. But did I? Nope -- all that was entered there against catalog number 2501 was this notation: "Special release for Western Coast only." There's one easy lesson in how and why discographers go nuts! I've played the record for several people, none of whom can identify it, and I can't recognize it myself, even though it sounds hauntingly familiar. I must appeal, therefore, to any Western researchers who may have this record, or information on it, to provide me with the fullest possible details. It may be the only thing that will preserve my tattered remnants of sanity!

P.S. - I'd welcome comments from anyone on whether the dates on those Vocalion tests are actual recording dates or (as seems more probable) the dates on which the tests were pressed. Were it not for the fact that 10500 is dated earlier than 10496, I'd be willing to accept them as recording dates, but as it is - well...

MORE FROM GEORGE BLACKER (continued)

MEAN, MEAN MAMA IDENTIFIED

1. (for "Filling In Discographically") The mystery of Brunswick 2501 is a mystery no more! Brian Rust has identified it as "Mean Mean Mama", by Vic Meyers & his Orch. The reverse side was "Shake It and Break It" (mx. 11233) by the same band. I didn't realize it, but the record is listed in "JR". Is my face red? About the same color as the test pressing!

- comments to George Blacker, 48 Foote Street, Cheshire, Conn. 06410.

MORE FROM BOB HEALY

Additions to the Bob Wills Discog. Issues 79-82: Columbia has just (Oct. '73) issued "The Bob Wills Anthology" LP #KG 32416.

Included are five here-to-fore unissued masters from the Columbia vaults. They being:

- Dal 221 Blue Yodel #1
- Dal 586 I'll See You In My Dreams
- Dal 1174 I Found A Dream
- Dal 1179 Mississippi Delta Blues
- Dal 1183 Honey What You Gonna Do Now

All others were previously issued and include: Osage Stomp, Spanish Two Step, Maiden's Prayer, Old Fashioned Love, Sittin' On Top of The World, Steel Guitar Rag, Silver Bell, That's What I Like About The South, Waltz You Saved For Me, Corrine Corrina, Time Changes Everything, Big Beaver, Take Me Back to Tulsa, New San Antonio Rose, I Knew the Moment I Lost You, Twin Guitar Special, Roly Poly, and Brain Cloudy Blues.

Re Vera Guilaroff, issue 76: I recently picked up Gennett 5750 and the masters are:

- 85215 Sleepy Time Gal and
- 85216 I'm Sitting On Top of the World

STILL MORE

From WALTER MITCHELL, ORISKANY, N. Y.

FILLING IN DISCOGRAPHICALLY: Don Metcalf has found a very unusual jazz item. He notes interest in Columbia Records' "Personal Records" series of limited pressings indicated in recent issues of RR. He has a disc described as "Personal Record" on the labels, but we are certain that this disc was not made by Columbia, although manufactured apparently around 1927. Our reasons are (1.) no mention of Columbia, nor of any Columbia-owned patents (2.) record is not as thick as Columbias of the period (3.) unlike Columbia-made records which were slightly over size, this disc is true 10-inch. Other physical properties: The record is of black shellac with deep blue center labels, finely pebbled. The lettering is in gold. Record is acoustically recorded, but very clear. No lead-in grooves, but each side has a concentric groove in the inner margin which is not connected to the playing grooves. Both sides have the words PERSONAL RECORD above the holes. Song data below the holes is printed as follows:

SUNDAY	TRAIL OF DREAMS
(WITH "MEMORIAL	BY
HILL BLUES")	HOTCHKISS BANJO QUARTET
BY	600-2
HOTCHKISS BANJO QUARTET	
601-2	

The figures at the bottom of the label, which we take to be master and take numbers, are also stamped into the shellac, just inside the stop groove and positioned so that the label is directly above them when at correct reading angle. There are no other markings anywhere on the disc, including under the label.

DE LUXE

by ANTHONY ROTANTE

6000 Series

with cooperation from Kurt Mohr
and the late Marcel Chauvard

(continued from issue 124)

6049 MARTHA MOORE:
Baby I'm Through (L 7005-1)/(L 7006-1)
I Need A Whole Lot Of Everything

6050 THE CHARMS:
Quiet Please (GR 15231-1)
55 Seconds (GR 15232-1)

6051 BUDDY PHILLIPS & HIS ORCH.
Well Done (L-7010-1)
Let's Get It On (L-7011-1)

6052 THE BLUE DOTS:
Don't Do That Baby (L 7012-1)
You've Got To Live For Yourself
(L 7015-1)

6053 THE FIVE JETS:
I'm Stuck (C2-154-1)
I Want A Woman (C2-158-1)

6054 CHARLES MAXFIELD ORCH:
Somebody's Got To Go (15211)
Don't Do Me Wrong (15212)

6055 THE BLUE DOTS:
Street Of Sorrow (L7013-1)
Don't Hold It (L7014-1)

6056 THE CHARMS:
My Baby Dearest Darling (GR15245)
Come To Me Baby (GR15247)

6057 BILL ROBINSON & THE QUAILS:
A Little Bit Of Love (GR15241)
Somewhere Somebody Cares (GR15244)

6058 THE FIVE JETS:
Give In (C2 156-1)
Tell Me You're Mine (C2 157-1)

6059 BILL ROBINSON & THE QUAILS:
Heaven Is The Place (GR 15239-1)
Why Do I Wait? (GR 15243-1)

6060 WILLIS JACKSON:
Try A Little Tenderness (L 7016-2)
The Cracker Jack (L 7019-2)

6061 THE BLUE DOTS:
Save All Your Love For Me (L 7020-1)
God Loves Your Child (L 7023-1)

6062 THE CHARMS:
Who Knows (GR 15246-1)
Heart Of Stone (GR 15269-1)

6063 JOHNNY AND MACK:
Don't Ever Close The Door (GR15274-1)
Money Money Money (GR15276-1)

6064 THE FIVE JETS:
Crazy Chicken (C2 162-1)
Everybody Do The Chicken (C2 163-1)

6065 THE CHARMS:
The First Time We Met (GR 15250-1)
Two Hearts (GR 15271-1)

6066 NOBLE WATTS, QUINTET:
Mashing Potatoes (D 1555-1)
Pig Ears and Rice (D 1556-1)

6067 THE BLUE DOTS:
Let Me Know Tonight (L-7021)
Hold Me Tight (L-7022-1)

6068 EUNICE DAVIS: /with quartet
Get Your Enjoys (L7033-1)
Twenty-Four Hours A Day with Orch.
(L7042-1)

6069 GEORGE RHODES & His Orch:
I'll See You In My Dreams (L7028-1)
Why Oh Why (L7031-1)

6070 THE FOUR SPEEDS:
I Need You Baby (L7025-1)
The Girls Back Home (L7026-1)

6071 THE FIVE JETS:
Please Love Me Baby (C2 160-1)
Down Slow (C2 161-1)

6072 THE CHARMS: ***Take 2)
Crazy Crazy Love (GR 15270-2)**
Membo Sh-Membo (GR 15281-1)
(see 6082 **)
6073 WILLIS JACKSON:
Howling At Midnight (L7017)
We'll Be Together Again (L7013)

6074 BILL ROBINSON & THE QUAILS:
Oh Sugar (GR15240)
Love Of My Life (GR15242)

6075 THE THUNDERBIRDS:
Baby Let's Play House (GR15298)
Pledging My Love (GR15299)

6076 THE CHARMS:
Bascom (GR15282-2)
Ling-ting-tong (GR15283-2)

6077 THE CRYSTALS:
My Girl (GR 15161-1)
God Only Knows (GR 15291-C2)

6078 GEORGE RHODES & HIS ORCH:
Daybreak (L 7029-1)
Yes Dear (L 7030-1)

6079 RUDY FERGUSON:
You've Been Away Too Long (GR 15292-1)
I'm Tellin' You (GR 15293-1)

6080 THE CHARMS:
Ko Ko Mo (I Love You So) (GR15300-2)
Whadaya Want (GR15301-1) Take 1)*
*see 6082

6081 GLORIA SMITH (never Released):
I've Got A Man (15320)
Troubles (15321)

6082 THE CHARMS:
Whadaya Want (GR15301-2) Take 2)*
Crazy Crazy Love (GR15270-1) Take 1)**
*see 6080 **see 6072

6083 THE DUDALS:
I Heard You Call Me Dear (L 7044-1)
My Baby Misses Me Too (L 7045-1)

6084 THE VAL-TONES:
Tender Darling (GR 15322-1)
Siam Sam (GR 15323-1)

6085 THE QUAILS:
Pretty Huggin' Baby (GR 15324-1)
The Things She Used To Do (GR 15325-1)

6086 LEE RICHARDSON:
As Time Goes By (D 1437-1)
That Old Feeling (1528-1)

6087 THE CHARMS:
When We Get Together (GR 15272 C2)
Let The Happenings Happen (GR15273-C2))

6088 OTIS WILLIAMS & HIS NEW GROUP:
Miss The Love (GR 15364-1)
Tell Me Now (GR 15365-1)

6089 THE CHARMS:
It's You You You (GR 15230-1)
One Fine Day (GR 15233-2)

6090 OTIS WILLIAMS & HIS NEW GROUP:
Gum Drop (GR 15363-2)
Save Me, Love Me (GR 15366-2)

6091 OTIS WILLIAMS & HIS NEW GROUP:
That's Your Mistake (GR15376-1)
Too Late I Learned (GR 15377-1)

6092 OTIS WILLIAMS & HIS CHARMS:
Do Be You (GR 15374-1)
Rolling Home (GR 15375-1)

6093 OTIS WILLIAMS & HIS CHARMS:
Ivory Tower (GR 15378-2)
In Paradise (GR 15379-2)

6094 THE DRIVERS:
Smooth, Slow And Easy (GR 15382-1)
Woman (GR 15383-1)

6095 OTIS WILLIAMS & HIS NEW GROUP:
One Night Only (GR 15380-2)
It's All Over (GR 15381-2)

6096 MARGIE DAY:
Something Told Me (GR 15384)
Dumpling Dumpling (GR 15389)

6097 OTIS WILLIAMS & HIS CHARMS:
I'd Like To Thank You Mr. D.J.
Whirlwind (GR 15391-1) /GR 15390-1)

6098 OTIS WILLIAMS & HIS CHARMS:
Gypsy Lady (GR 15392)
I'll Remember You (GR 15397)

**** TO BE CONTINUED ****

Tex Ritter collection

See 108 109 111
113/4 115 119/20 122
and 124

TEX RITTER (continued) by D. Toborg



*** With deep regret we report
the passing of TEX RITTER
on January 2, 1974****
An extended memorial work on
Tex is being planned -----

16" Transcriptions

Navy Country Hoedown Series (con't from RR 119/120)

Program 2: Master of Ceremonies Ernest Tubb (F 64280)
Remember The Alamo
These Hands

Program 19: Master of Ceremonies Ernest Tubb (F 64292)
The Best Time Of All
I've Lived A Lot In My Time

Program 19B: M.C. Ernest Tubb (F 76269)
Same contents as Program 19

Program 53B: M.C. Tex Williams (76 B RR 23891) (F-78770)
The Wayward Wind (College Series)
You Will Have To Pay
Green Grow The Lilacs

Program 68B: Tex Ritter M.C. Guests: Joe Maphis and Rose Lee
Take Me Back To My Boots And Saddles
(103-A) (F 79769) (College Series)

Program 103: Tex Ritter M.C.
Same contents as Program 68B

(The above are recruitment programs for the U.S. Navy.
"B" listings indicate College recruitment. The songs
are the same in both. The spoken message is different.
So are the matrix numbers.)

Radiozark Smiley Burnette Show #48
Stay Away From My Heart

AFRS

Program 11: Tex Williams Roundup Time (2/2/52)
When My Blue Moon Turns To Gold Again
Deck Of Cards

"Melody Roundup"

Program 760: Cotton Seed Clark (HD5-MM-5619-1) (Series H-4)
Green Grow The Lilacs
You Two Timed Me One Time Too Often

(Code on the above: HD5 means 1945. D is the 4th letter
-therefore 45)

Voice Of The Army

Program 482: Heritage Starring Maurice Evans (D-48686-12)
The Pledge Of Allegiance (• Nov. 12, 1945)

Allied Record Manufacturing Co.

Program 7: President's Committee On Employment Of The
Physically Handicapped Presents "America
Sings" (A Program Of Folk Songs Of Our Land)
TR narrates and sings:
Boll Weevil Song
Green Grow The Lilacs
Remember The Alamo

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